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ANTHROPOLOGICAL PAPERS
OF THE
**American Museum of Natural
History.**

Vol. IV, Part II.

NOTES CONCERNING NEW COLLECTIONS.

EDITED BY
ROBERT H. LOWIE.

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Published by Order of the Trustees.
1910.

American Museum of Natural History.

PUBLICATIONS IN ANTHROPOLOGY.

The results of research conducted by the Anthropological staff of the Museum, unless otherwise provided for, are published in a series of octavo volumes of about 350 pages each, issued in parts at irregular intervals, entitled Anthropological Papers of the American Museum of Natural History. This series of publication aims to give the results of field-work conducted by the above department, supplemented by the study of collections in the Museum.

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CONTENTS.

	Page.
INTRODUCTION	275
NORTH AMERICA	277
Iroquois Material	278
Local Collections	281
Penobscot Collection	282
Cherokee Collection	284
Wisconsin Winnebago Collection	289
A Tomahawk Pipe	297
British Columbia and Alaska	298
Hudson Bay Eskimo	299
SOUTH AMERICA	307
The Schmidt and Weiss Collection	307
Patagonia	309
Other Collections	311
ASIA	312
Philippines	313
Tibet	313
AFRICA	315
Kavirondo Material	315
Turkana	318
West Africa	318
Southwest Africa	322
Starr Collection	322
Miscellaneous Objects	324
SOUTH SEA ISLANDS	324
Waters Collection	324
New Zealand	325
Schroeder Collection	325
PHYSICAL ANTHROPOLOGY	329

ILLUSTRATIONS.

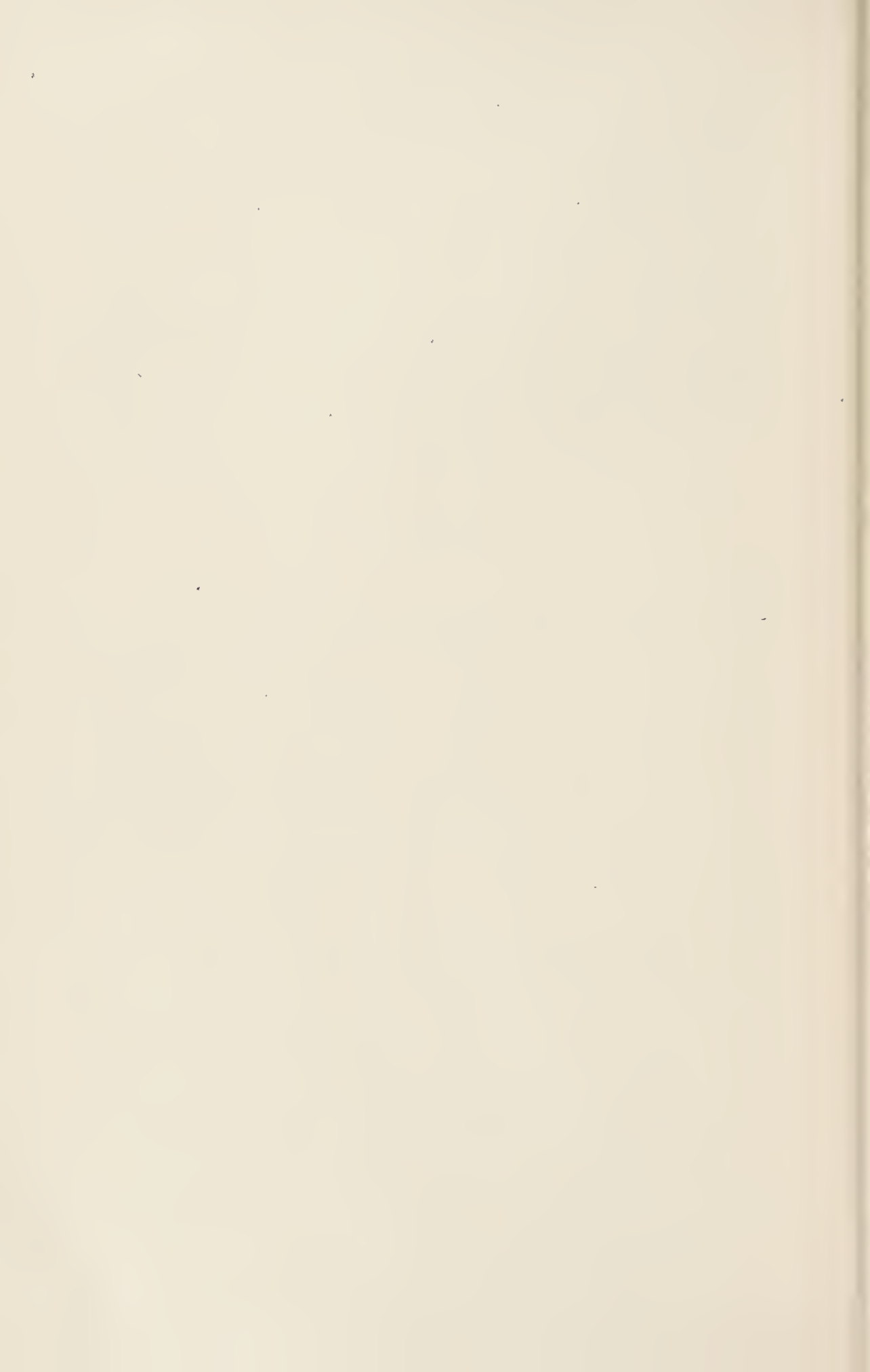
PLATES.

- IV. Winnebago Lodge and Costumes.
 V. Pottery from the Rio Caiarý Uaupés. Fig. 1 (Museum No. 40.0-861); Fig. 2 (40.0-895); Fig. 3 (40.0-866); Fig. 4 (40.0-962); Fig. 5 (40.0-892); Fig. 6 (40.0-867); Fig. 7 (40.0-887); Fig. 8 (40.0-875); Fig. 9 (40.0-868); Fig. 10 (40.0-869); Fig. 11 (40.0-871); Fig. 12 (40.0-872).
 Bella Coola Totem Poles. Fig. 1 (Museum No. 16.1-554); Fig. 2 (16.1-438).
 VI. Kavirondo and Turkana Headdresses. Fig. 1 (Museum No. 90.0-5545), height 27 em.; Fig. 2 (90.0-5592), diameter 19 em.
 VII. Fijian Steneil and Tapa. Fig. 1 (Museum No. 80.0-2381); Fig. 2 (80.0-2361).
 VIII. Model of Fijian *Bure*. (Museum No. 80.0-2359), height 83 em.

TEXT FIGURES.

	Page.
1. Antler War Club	279
2. Iroquois Burden Strap	280
3. Sides and Bottom of a Penobseot Birehbarb Kettle	282
4. Decoration of Penobseot Cradle Board	283
5. Penobseot Hairbrush	283
6. Penobseot Metate and Muller	284
7. Cherokee Winnowing Basket	285
8. Cherokee Serateher	287
9. Cherokee Masks	288
10. Cherokee Mask	288
11. Winnebago Moccasins	291
12. Eagle Feather, with woven horsehair and rattles	292
13. Otterskin Medicine Bag from the Winnebago	294
14. Winnebago Medicine Doll	294
15. Winnebago War Medicine	294
16. Winnebago Lacrosse Rackets	295
17. Tomahawk Pipe	297
18. Chilkat Pattern-Boards	298
19a. Fish-Spear Barb from Lyons Inlet. b Side Strip from Repulse Bay	301
20. Sewing Implements	302
21. Objects of Serpentine	302
22. Mouthpiece from Repulse Bay	303
23a. Hair Ornaments. b Nuglutang	304
24. Combs from Lyons Inlet	305
25. Spear Points	306
26. Pottery from the Rio Caiarý-Uaupés	310
27. Paddles from Brazil: a, from the Rio Madre de Dios; b, from the Rio Beni	311
28. Nose Ornaments from Yarumal	311
29. Bontoe Shield	312

	Page.
30. Tibetan Dorje	313
31. Carved Nuts on a Rosary	314
32. Kavirondo Shield	316
33. Kavirondo Headdress	317
34. Crescentic Ornament, Kavirondo	317
35. African Knives and Sheaths	319
36. Bali Pipes	321
37. Bali Mask	322
38. Togo Pouch	323
39a-b. Clubs from Truk. c, Paddle from Sierra Leone	326
40. Top of Truk Dancer's Cane	326
41. Discs of Micronesian Breast Ornament	327
42. Micronesian Combs	328



INTRODUCTION.

In this second issue of notes on the minor collections and investigations of the anthropological staff, the discussions are based upon the accessions for the year 1909. Perhaps the most important data presented are the notes on the Cherokee, Winnebago, and Eskimo in North America; the Baniva in South America; the Turkana and Kasai in Africa; and the Fiji of the Pacific Islands. In addition to a brief enumeration of collections to serve as a guide and record of Museum progress, the plan has been to give special attention to new and timely data and to present the results of minor researches both in the Museum and in the field. Major investigations together with the more extensive discussions of other problems will be presented in special publications. The more serious systematic work of the staff is concerned with the problems of four more or less distinct areas in North America: the Athapaskan speaking peoples of the Southwest and the Mackenzie area, the tribes of the Upper Missouri and the Saskatchewan Rivers, the pueblos of the Rio Grande basin, and the problems intimately related to the valley of the Lower Hudson. In addition it is very desirable to increase our general collections from America as well as foreign countries for which we must depend almost entirely upon the interest and generosity of the patrons and friends of the Museum. Practically everything enumerated in this paper comes directly or indirectly as gifts from those whose names appear below.

H. E. Bard
Mrs. J. B. Bloomingdale
George S. Bowdoin
Samuel Morris Conant
Kenneth Lee Coontz
J. L. Davidson
Lieut. G. T. Emmons
Flint & Co.
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The late Harrie Haydon Starkey
Norton B. Tillotson
Dr. W. W. Tompkins
Christian Weber
W. A. Welch
G. L. and F. N. Wilson
Mrs. Clark Wissler
S. H. Wolf
Frank Wood

NORTH AMERICA.

Besides the acquisitions to be described in detail below, the collections of the Museum were enriched by a number of accessions due to workers in the field. Mutually complementary collections were made in the Southwest by Drs. Goddard and Spinden, the former confining himself to the nomadic and the latter to the sedentary tribes. Mr. G. L. Wilson, made a rather full collection of Hidatsa specimens. From the Far North Mr. Stefánsson transmitted a collection made among the Western Eskimo. Mr. Harlan I. Smith's collection from British Columbia will be referred to below, as will also the material gathered by Mr. Alanson Skinner on his expedition to the Cree, Ojibway, and Winnebago.

A considerable amount of archaeological material came in from various sources. Mr. Edward Hagan Hall donated the skeleton of a dog and six potsherds found on Manhattan Island, and the contents of an ancient Indian shell pit in Spuyten Duyvil were transmitted to the Museum by Mr. Wm. C. Muschenheim. An exchange with the New York State Museum in Albany resulted in the acquisition of old Iroquois material from New York and New Jersey and of archaeological remains from an Erie site at Ripley, Chautauqua County, N. Y. New England is represented by two stone axes from Maine; a circular stone from Copps Hill, Charlestown, Mass.; and a grooved stone ax from N. Conway, New Hampshire. There may also be mentioned a grooved ax from the vicinity of Charleston, West Virginia; a stone arrow point from Thonotosassa, Florida; a stone celt from Wayne Co., Indiana; and the contents of an ancient Indian cache in Laurium, Michigan. From the Plains region there came a buffalo-horn spoon and a wooden bowl, both found in 1870 in a grave near the Black Hills and probably of Dakota origin. A large grooved maul from Yankton, South Dakota, and seven pottery vessels found in Arkansas represent the same great area. Thirty-two prehistoric copper bells from Jalisco, Mexico, were secured in exchange, while three pottery specimens from the ruins of Jalapa were donated by Mr. S. H. Wolf. A modern Mexican specimen, consisting of a girdle woven by the Mayo Indians of the state of Sinaloa, was turned over to the Museum by Dr. Carl Lumholtz.

From the ethnographic point of view an Ogalalla Sioux war-shirt decorated with quillwork and scalplocks, and a beaded moose-hide shirt from the Cree claim attention. The Plains Indians are further represented by Dr. J. R. Walker's collection of Ogalalla pipes and other Teton material; by a series of Blackfoot saddles and backrests; and by a baby-carrier decorated with beads and quills. The birchbark work so characteristic of the Eastern

Woodlands is exemplified by a very old quilled Ojibway basket and a flower cut from birchbark. The Far West is represented by an Alaska copper and a Chilcotin rattle collected by Lieutenant Emmons; a carved totem stick from Sitka; and the Mrs. Starkey accession, which includes a waterproof Klickitat basket, several Yakima specimens, Alaskan boots and kayak models, and an Aleutian basket.

Iroquois Material. A very interesting series of old Onondaga "false faces," together with a few other old specimens, was obtained from Mr. De Cost Smith, the well-known artist. The "false faces" are those figured and described in Mr. Smith's paper, "Witchcraft and Demonism of the Modern Iroquois."¹ With the specimens Mr. Smith also presented several fine wash drawings showing parts of the False Face ceremony of the Onondaga as it was held at Onondaga Castle. An interesting specimen is a splint basket upon which figures have been stamped with an indelible dye by means of a stamp cut from half of a potato.

From the Seneca chief, Delos Kettle (Ganajeh-waneh), Cattaraugus Reservation, New York, the models of three Idos, or witch masks, were obtained. These were used only by sorcerers and are never worn. They are represented as being blind.

The model of an old-style warrior's costume consisting of a white tanned skin kilt, bear-claw necklace, and a skull cap headdress with a standing feather was donated by Mr. Alanson Skinner. This represents a style of costume now obsolete, but in vogue as late as 1840 or '50.

During the summer, a splendid example of primitive work in antler was added to the collection for New York state. It is a fine two-bladed war club of elk horn, dredged from the muck at the bottom of the Genesee River (Fig. 1). The handle is made of the polished shaft of the antler, the base forming the head of the club, while two prongs at right angles to the shaft have had their ends sharpened, thus forming two cutting or striking blades. The end of the handle is hollow and perforated on either side, apparently to permit the insertion of a suspending thong. Not the least interesting feature is the incised decoration that occurs on both sides of the handle. The design consists of four hands, two on each side, the base of the palms nearest each other. The tips of the fingers, which are exceedingly long and thin, are decorated with incised lines running transversely from the tips towards the base. In one case, while the upper part of the fingers is marked in this manner, the lower part is ornamented with a longitudinal row of dots. The palms of the hands differ in ornamentation. The hand just mentioned has a double row of parallel dots crossing its surface just below the fingers,

¹ Journal of American Folk-Lore, Vol. I, p. 185 *et seq.*

while below this row rests the apex of an upturned, dotted V. The sides and base of the palm are bordered by a narrow incised square pattern. The opposite hand of the same pair has a plain palm, except that four rows of closely ranged, short parallel incised lines extend from the base of the palm to the base of the fingers. A scratch may indicate a former border at the base of the palm. On the opposite side of the club, one hand has two parallel vertical lines extending across the palm from the root of each finger to the base. The other palm is merely bordered by a narrow square pattern. All four hands are distinctly palmate, though not excessively so.

Several very interesting facts should be noted in regard to this implement. First, although found in Seneca-Iroquois territory, it is decidedly non-

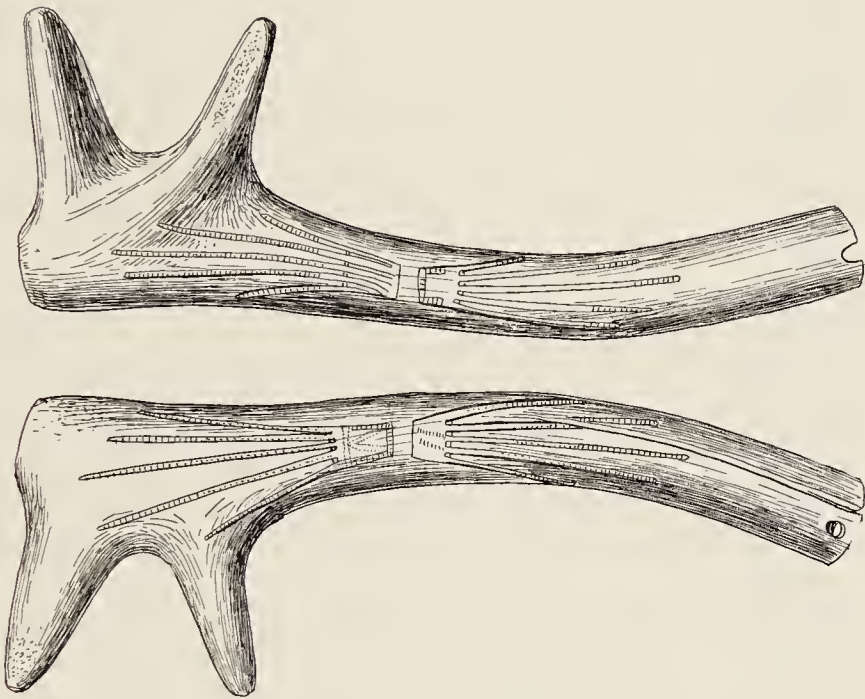


Fig. 1 (50-7187). Antler War Club. Length, 36 cm.

Iroquoian in design and form. Second, an almost identical weapon, though with a somewhat more elaborate incised hand design, has been found in an Ohio mound, and is illustrated in a publication of the Bureau of American Ethnology.¹ Third, the type of club and design are both distinctively Siouan. The writer has seen similar decorative motives used by the Wisconsin Winnebago in modern beadwork. A very pretty problem in prehistoric intertribal intercourse at once presents itself, which may possibly be

¹ Bulletin 30, Bureau of American Ethnology, p. 136.

solved by reference to historical sources. It is well known that the Iroquois raided the tribes of Ohio and the Middle West as far as the Mississippi, and it may be conceded without much risk that this club found its way to the

Genesee in company with other plunder secured by some Seneca war party. Nor is this an isolated example. Grooved axes and other articles known never to have been made by the Iroquois are occasionally found on their village sites, where they doubtless had been brought as plunder. An interesting problem is whether the club in question is a precursor of later two-bladed specimens in wood and steel. Probably not. Wood is much easier to work than antler, is equally effective, and was probably long in use for the purpose of making weapons before antler could be obtained by the primitive savage. A known type in wood, moreover, would automatically suggest to a primitive user the substitution of an antler found in nearly the same shape by nature. At all events, the specimen, though possibly not unique in this locality, is one of great rarity.

A very fine example of a now obsolete handicraft is furnished by an Iroquois burden strap ornamented with dyed moose or deer hair (Fig. 2). The headband is apparently woven of Indian hemp, and the design has been embroidered on the outer side. The tying strips on either side seem to be woven of cedar bark. They are about eight feet long and strengthened by a binding of tanned deer skin sewed on where the bands join the headpiece. The strap is of typical old Iroquois type, being woven all in one piece. In neighboring Algonkin tribes and among the modern Iroquois the headpiece is separate, and the side, or tying, strips are removable. In modern burden straps, or "tumplines," the side strips are much shorter. In the specimen described, the ends of the strips are bifurcated. The design is made of deer or moose hair, dyed red and blue and partly showing the white of nature, and consists of a

Fig. 2 (50-7401).
Iroquois Burden Strap.
Length, 583 cm.

series of rhomboid figures with stepped edges narrowly bordered in white on a red background. The intervening spaces are bridged at the border with hollow blue rectangles. At each end, there is a series of three rectangles in blue and white crossing the red background transversely. The design does not quite reach the outer edges of the strap, which are ornamented with white glass beads.



A large ovoid Seneca eating-bowl carved from a knot is very interesting, since these articles have long since ceased to be made by the Iroquois. The rim flares up at either end, apparently merely for ornamental effect, since the projections are useless as handles. The narrow rim stands out in relief about the vessel. A comparatively recent crack on one side has been repaired by making a perforation on either side and lashing together the split with iron wire, much as the ancient pottery vessels of the same people were repaired with sinew or cord when fractured. In the present case, as the sides of the split could not be made to meet, the opening has been stopped up with buckskin rammed in as tightly as possible.

A second and smaller Seneca bowl, old, but from its very symmetrical form bearing the appearance of having been turned on a lathe, was also obtained. It is round in shape. The bowl was accompanied by a little brass kettle, also apparently very old and identical with vessels found on the early historic village and burial sites of the Iroquois in western New York. Both of these vessels are said to have been the property of an old woman who used the latter to cook in and the former to eat from during menstruations exclusively.

A. S.

Local Collections. The Skinner collection of prehistoric Indian remains from Staten Island, numbering about twelve hundred specimens, was recently donated to the Museum by its owner. This collection, which formed the basis of Mr. Skinner's monograph on *The Lenapé Indians of Staten Island*, has been fully illustrated and described in the preceding volume of this series. The Bolton and Calver collection from Manhattan Island has also been added to our large series of local remains. This collection also formed the subject of a paper in Volume III of the *Anthropological Papers*. This makes the third large local collection which has been secured by the Museum within a year, the other being the Henry Booth collection from the Upper Hudson.¹ What with the field-work in local archaeology accomplished by Messrs. Terry, Harrington, Pepper, and Skinner in the interests of the Museum, and the Chenoweth, Booth, Bolton and Calver, and Skinner accessions our local collection is fairly complete and stands unrivalled. Coastal Algonkin material, though meagre compared with the archaeology of western New York, is quite markedly different in culture, and the Museum is fortunate to possess so fine and complete a representation of this district. As the years pass, traces of aboriginal life in this region, especially, are rapidly becoming obliterated, and a collection

¹ Described and illustrated in Vol. II, Pt. 3, p. 320 of this series.

like this can never be duplicated. It is to be hoped that some opportunity will offer of bringing our as yet incomplete exhibit from central and western New York up to the same standard of excellence.

Penobscot Collection. A few days spent among the Penobscot Indians of Oldtown Island, Maine, in the early part of August resulted in the collection of a number of interesting specimens illustrating the material culture of this people. The writer obtained several very good stone gouges and celts which had been unearthed during some farming operations. He also secured a number of birchbark utensils, notably a kettle, or bucket (Fig. 3), decorated with very elaborate incised designs, which Dr. Speck on inspection pronounced a good example of the typical two-curve motive employed by the Indians of Maine, New Brunswick, and Nova Scotia. Another decorated



Fig. 3 (50-7374). Sides and Bottom of a Penobscot Birchbark Kettle. Height, 20 cm.

birchbark object of circular shape served as a small trinket box. The decorations consist of alternately scraped squares forming a checkerboard pattern. The art of wood-carving is well represented by one side of a cradle board (Fig. 4), the decorations being a combination of fretwork and incised lines. The two-curve motive is skilfully worked out in the design, and altogether the specimen is an exquisite piece of workmanship. The bead-work collected is of the ordinary type found in this part of the country. The specimens comprise a headdress, a pouch, and some instep pieces for moccasins — all showing floral designs — also a necklace of dentalia shell and trade beads.

Among the primitive hunting and fishing implements are a stone ax for killing wounded deer; a fish spear of the common northern type,— that

having the central prong with a spring jaw on either side; and a model of a very ingenious trap for mink or sable. In connection with these may be mentioned a birchbark box for gunpowder, and a cow's horn made into a receptacle for shot. Another interesting specimen consists of a porcupine tail stretched over a stick, which was said to have been used in former times as a hairbrush (Fig. 5). A number of circular bone disks and a wooden dish represent the gambling paraphernalia. Unfortunately, the set is incom-

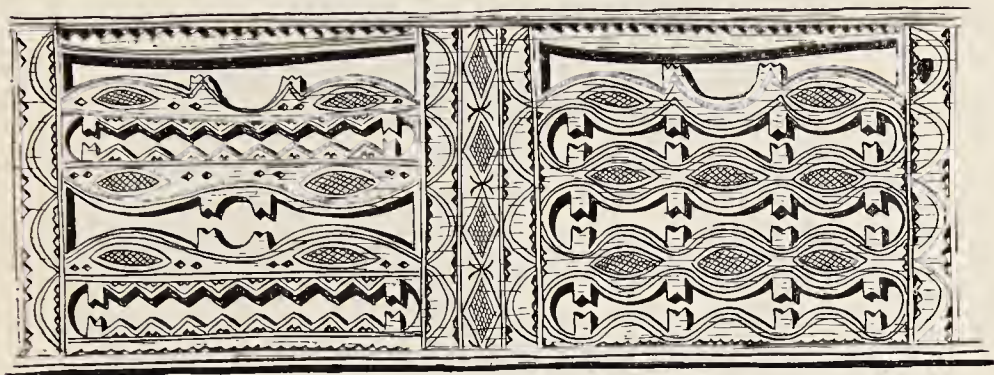


Fig. 4 (50-7370). Decoration of Penobscot Cradle Board. Length, 56 cm.

plete, as the counting sticks belonging to the outfit could not be obtained. Two grinding or pounding stones of some interest were obtained (Fig. 6). They are said to have been formerly used for pounding corn, but in later years were employed by an old doctor, now dead, for grinding roots and bark for medicine.

A splint basket of graceful oval form is worth noting. The Indians call it a canoe basket, and give very good reasons for the name and shape. A

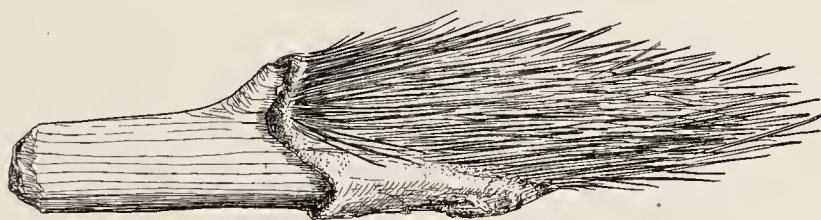


Fig. 5 (50-7369). Penobscot Hairbrush. Length, 15 cm.

basket with angular corners when heavily loaded and placed in a canoe might do some damage to the birchbark of the canoe, whereas a basket of oval form would comfortably fit the inside of a canoe. In connection with the purchase of a complete outfit of tools and some materials for making the

modern sweetgrass and splint baskets characteristic of the New England Indians, the writer made a number of negatives illustrating the various stages of splint-manipulation and basketry work.

Sufficient information was gathered on primitive architecture for the construction of models illustrating two forms of bark shelter. One of these

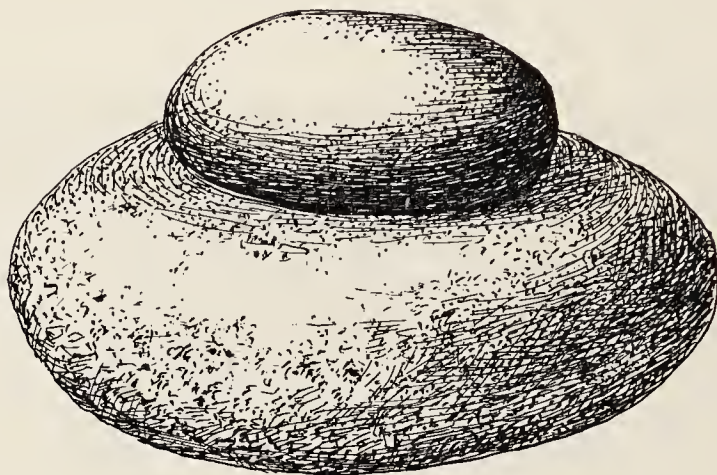


Fig. 6 (50-7371, a-b). Penobscot Metate and Muller. Length of metate, 20 cm.; Length of muller, 10 cm.

is the usual conical structure, with poles inside to support a bark covering and other poles outside to hold the bark in position. The second form consists of a square house whose walls are composed of logs put together in the ordinary log-cabin fashion. The roof is of birchbark, and the poles supporting the covering are arranged similarly to the poles of the conical structure.¹

W. C. O.

Cherokee Collection. Among the most interesting of the smaller collections obtained by the Department during the past year is one from the Eastern Cherokee of Gervais and Jackson Counties, North Carolina on the Qualla, Nantahala and Cheowa Reserves. This collection consists of household utensils and ceremonial articles, the Eastern Cherokee having discarded all aboriginal costume, with the possible exception of moccasins, even for ceremonies. During the latter, in fact, when they wish to appear as Indians, they remove practically all their clothing except the breechelout and moccasins.

¹ Cf. the writer's "Notes on Penobscot Houses" *American Anthropologist*, 1909, pp. 601-606.

An interesting series of baskets and other utensils used in the preparation of corn foods contains small and large winnowing baskets (Fig. 7), a fine sieve basket also used as a skimmer, a hominy sieve basket, a storage basket, a wooden bowl for mixing bread, almost identical in type with that found among the Northern Iroquoian tribes, a stirring paddle, and several minor objects. The sieve, except for the material, is identical in appearance with

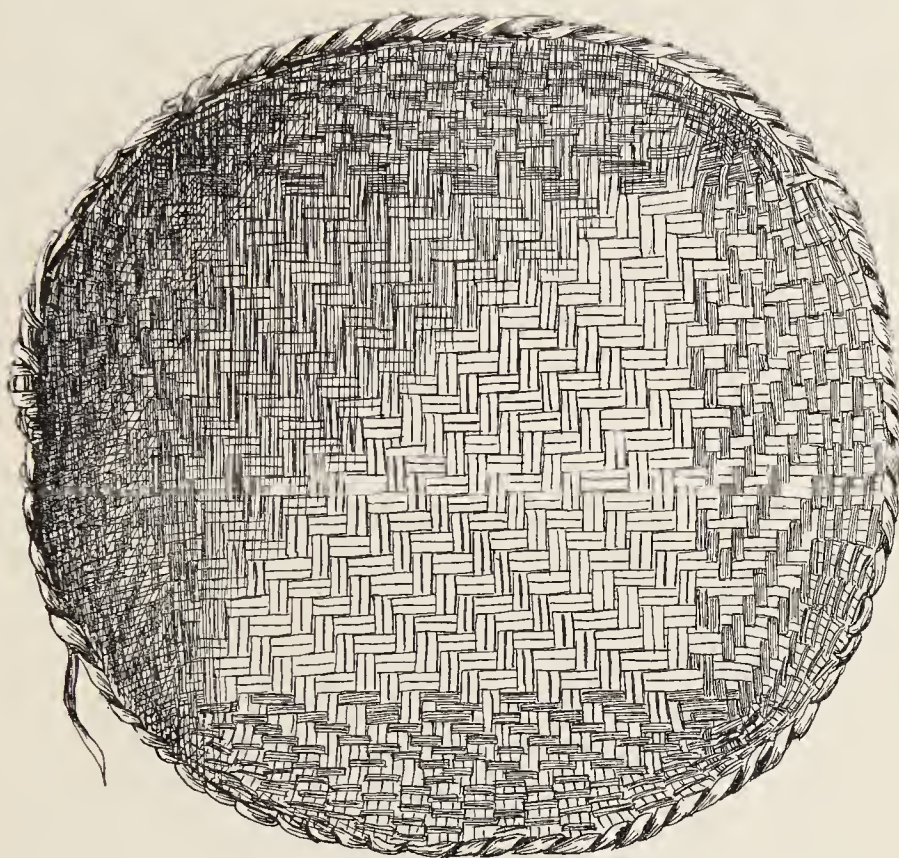


Fig. 7 (50-7253). Cherokee Winnowing Basket. Length, 34 cm.

forms used by the Five Nations of New York. The winnowing basket, however, is not used by the latter. A very small sieve, or sifter, for use in travelling also deserves mention.

Several pottery vessels are very interesting, because they closely resemble the old jars still to be found, generally in a fragmentary condition, on Cherokee sites of prehistoric and early historic dates. These vessels differ from the old type in having a flat bottom. One has a perforation in one side near the bottom which is plugged up, the perforation apparently having been put there for the purpose of allowing the liquid contained therein to be drawn

off if necessary. There are also several paddles and tools for decorating vessels. The wooden spoons are of the typical Southeastern type, decidedly different from those in use among the Iroquois.

A round quartz pebble battered on the edges and with definite pits on either side was used as a hammerstone for cracking hickory nuts. It is significantly similar to those found even now on the prehistoric Indian village sites about New York City and in fact throughout the East.

Musical instruments in the collection include a gourd rattle decorated with a series of perforations and closely resembling one figured by Mooney,¹ and there is also a rattle made from the shell of a box tortoise and perforated for attachment to a woman's legging.

Clothing is represented by several moccasins of a common Eastern type, having a seam running from the toe over the instep in front and down the back of the ankle in the rear. They strongly resemble those used by the Cayuga and, like the latter, are not ornamented in any way. One pair of child's moccasins has two interesting features. A hole cut into the sole of one of the moccasins seems to indicate that the Cherokee, like the Seneca, the Ojibway, and the Winnebago, perforated the soles of infants' moccasins in order that they might be unable to follow the enticing spirits over the long road to the land of the souls. The lacing thong is also caused to run around the foot under the instep as among the Osage. Two wooden combs are remarkable in somewhat resembling the prehistoric and early combs of bone and antler sometimes found on old sites of the New York Iroquois. In Mooney's *Myths of the Cherokee*, the woman represented in Plate XVIII apparently has such a comb as an ornament in her hair. A rattlesnake's rattle, worn in a ball player's hair, and several feathers serving a similar purpose complete the articles of personal adornment.

Weapons are represented by a straight stave bow about four feet long with an exceedingly heavy, twisted bark string. Several arrows feathered with a twist like that used by the Northern Iroquois and one arrow without feathers complete the set. A blowgun with darts about a foot long and feathered with thistle-down is also of interest.

Ceremonial objects include the rattles before mentioned, a scratcher for incising the arms of ball players (Fig. 8), and a wand used in the eagle-dance and closely resembling the form employed by the New York Iroquois. In Figs. 9 and 10 are shown three masks, one of wood, one of skin, and a model of a gourd mask. The wooden mask (Fig. 9 a) in many ways resembles the type found among the Iroquois of New York. Whether other tribes of the Southeastern culture area used such masks is not known to the writer, but

¹ "Myths of the Cherokee," *Nineteenth Annual Report, Bureau of American Ethnology*, Pt. 1, Plate XI.

Cushing describes several carved wooden masks found by him in the muck at Key Marco.¹

Finally, there were obtained two dice games, one of six dice made of white corn kernels blackened on one side by charring, and the other of carved wooden dice, white on one side and black on the other.

On examining Cherokee specimens in comparison with those coming from the Iroquois of New York, several interesting facts are brought to light. The blowgun was used in North America by the Muskogean peoples, the Cherokee, and the Five Nations of the Iroquois.² The latter, being unable

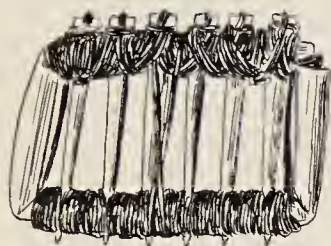


Fig. 8 (50—7272). Cherokee Scratcher. Length, 4.5 cm.

to get the cane of the South, prepared their blowguns from split alder, from which the pith was removed. The Iroquois blowguns are, as a general rule, much shorter and lighter, and their darts much smaller than those of the other tribes. The moccasins and baskets resemble those of the Iroquois. Some early historic silver ornaments of the brooch type found in old Cherokee sites and in the possession of the Museum are strikingly similar to those still

found among the Five Nations. The wooden combs in the new collection resemble the older bone and antler combs of New York. The eagle-dance is held by both Iroquois and Cherokee with very similar wands, and lastly, as noted above, the masks of the Cherokee closely resemble those of the Five Nations. Masks were elsewhere used in the East by the Delaware, Nanticoke and Ojibway. The latter certainly borrowed their masks from the Iroquois, as they have been found only among the Missasauga band, who came in contact with these people. The Delaware and Nanticoke may also have derived their masks from the same source. In social life and ceremonial organization, the five tribes of the Iroquois are more closely related to the Cherokee and the Muskogean peoples of the Southeast than they are to the other tribes of the Eastern Woodland area. It has long been argued that the ancient seat of the five tribes of the Iroquois was to the north of their location during historic times, and it is known that they once inhabited the region directly north of the St. Lawrence; yet many facts seem to point in the opposite direction. The possession of the blowgun and of several other well known Southeastern traits supports the theory that at one time the Iroquois resided in that region. It is quite possible that they migrated to the north,

¹ "Preliminary Report on the Exploration of Ancient Key-Dweller Remains on the Gulf Coast of Florida," Reprint from *Proc. Amer. Phil. Soc.*, Vol. XXV, No. 153, p. 60 *et seq.*

² It is said that in certain ceremonies the Hopi blow feathers to the cardinal points through tubes of cane.

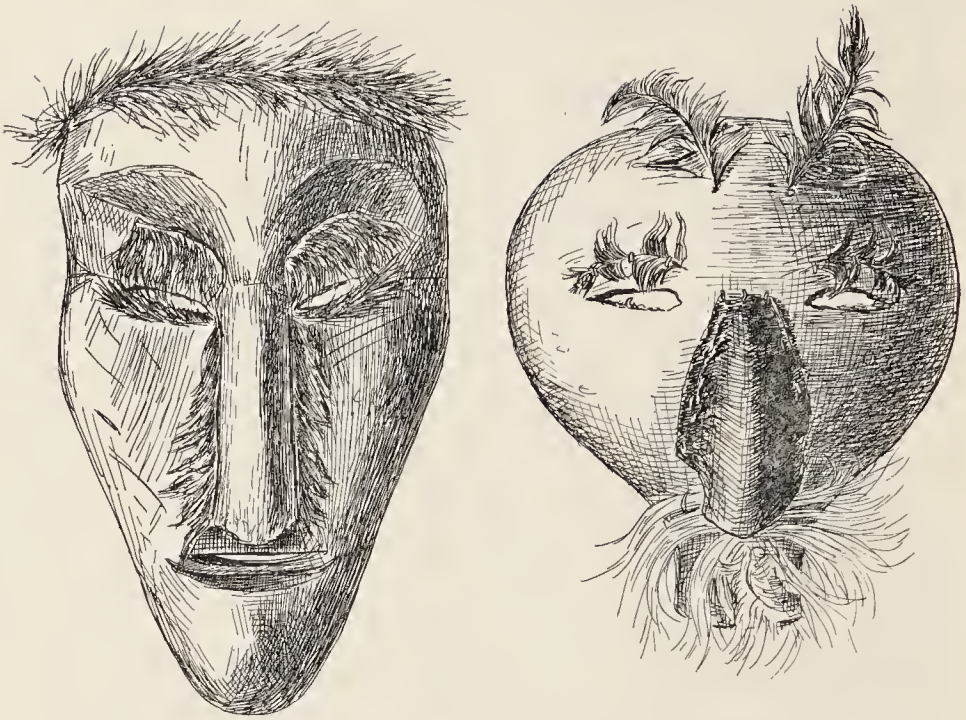


Fig. 9 *a* (50-7303), *b* (50-7305). Cherokee Masks. Height of *a*, 35 cm.



Fig. 10 (50-7304). Cherokee Mask. Height, 29 cm.

where they were first met by the whites and where their remains are found on the St. Lawrence, and the fact that they were afterwards driven out of this region into central and western New York does not indicate that they had their origin there. It would be worth while to make a detailed study of the archaeology and ethnology of the Southeast for the purpose of gathering additional evidence for a southern origin of the Iroquois.¹

A. S.

Wisconsin Winnebago Collection. During September 1909 the writer paid a three weeks' visit to Black River Falls, the headquarters of the Wisconsin Winnebago, from whom he obtained a considerable collection of material representing rather adequately the household utensils and native costume of this tribe. There are at present from twelve to fifteen hundred Winnebago in Wisconsin. They eke out a living by berry-picking, fishing, hunting, and raising small crops. They are remarkably primitive, many of them still using the old-style dome-shaped bark and mat houses (Plate IV). These are built of poles bent over and driven into the ground, with other poles arched over them in the opposite direction and lashed to them. The poles, when not long enough to make a proper arch, are spliced together and then bent. The lodges are about thirty feet in diameter, with the fire generally in the center. There is no built-up fireplace. Occasionally a pit is dug for the fire, much after the fashion of the old local New York aborigines. However, in fair weather, cooking is often done outside. The covering of these houses is now generally of canvas or large reed mats, but in former times elm bark was largely used. The door consists of a piece of canvas with a wooden crosspiece at the top and bottom, the latter serving to hold it down. Tents are coming into very general use, however. Mats woven of reeds are used to cover the floor as carpets or rugs, and these serve to walk, sit, or recline upon. The bands about Black River Falls have withstood the attempts of missionaries to christianize them, and they have not fallen very much under the influence of the so-called mescal religion, though a great number of the Nebraska Winnebago have taken up this craze. The Medicine Lodge, or Midéwin, is still very strong among the Wisconsin tribes.

The writer procured a set of tools for skin tanning and the making of leather. The mode of procedure is as follows. After the skin has been removed, the hair is scraped from it. During this process the skin is hung over an obliquely inclined log, one end of which has been smoothed off on the upper surface. The beaming tool is then grasped in both hands and

¹ Cf. Boas, *American Anthropologist*, 1909, p. 466 *et seq.*

pushed away from the user against the grain of the hair over the skin where it lies on the smoothed surface of the stick or log. This process is the same as that followed by the Northern Ojibway and Eastern Cree. The next step is to stretch the skin on a square, upright frame. A fleshing tool is then brought to bear, although the beamer is often made to answer this purpose. When the skin has been fleshed, it is soaked in a mixture of deer's brains and water. No grease is added. This preparation is kept in liquid form in a pail and lasts some time. After remaining in the brain fluid for a time, the skin is taken out and thoroughly washed. Then it is taken by the tanner — who is always a woman — and dried. While the skin is drying, it is rubbed with a wooden spatula to make it flexible. It is now ready for the last step — smoking. For this process it is first sewed up into a cylindrical shape, and the upper end is tied together to form a bag. By this closed upper end it is then suspended over a shallow hole from a stick driven obliquely into the ground at an angle of about 45 degrees. In the hole a fire is built with dried wood. The open lower edge of the skin bag is pegged or fastened to the ground about the edge of the hole.

Articles of personal adornment and native garments present numerous points of interest, and are amply represented in the new collection. The women often pierce holes, numbering from but two or three to as many as six, along the outer rim of the ear to support earrings. The most popular earrings nowadays, are made of ten-cent pieces depending from a bit of brass wire or a silver chain. Sometimes as many as six of these may be seen on each ear, and sometimes there are several coins on each pendant. Again, beaded chains of strings are worn in the ears. The writer occasionally noted tattooing on the wrists and cheeks of old women. At the present day, a variety of fashions in coiffure may be observed among the Winnebago women. The simplest method is merely to tie the hair at the nape of the neck and let it fall loosely behind. A single braid is also popular. Some women wear a single braid or twist the hair around a rag into a tail and wrap it very tightly with a cloth wound round and round. Individuals were noted wearing a long braid doubling the end up to the base, while some preferred a single braid, similarly doubled, at the end. Still others had a single braid or club with a beaded covering or case, sometimes with streaming ribbons or beaded pendants at the lower end. The head is usually bare. Some of the men let their hair grow, or shear it like the whites, but cultivate the traditional scalplock.

The women wear moccasins with an exaggerated tongue forming a large flap falling over the front (Fig. 11 a, b). These are often plain, but in many cases the inner surface of the tongue, which is the upper side when folded over towards the toe, is covered with ribbon work. A pair of child's mocca-

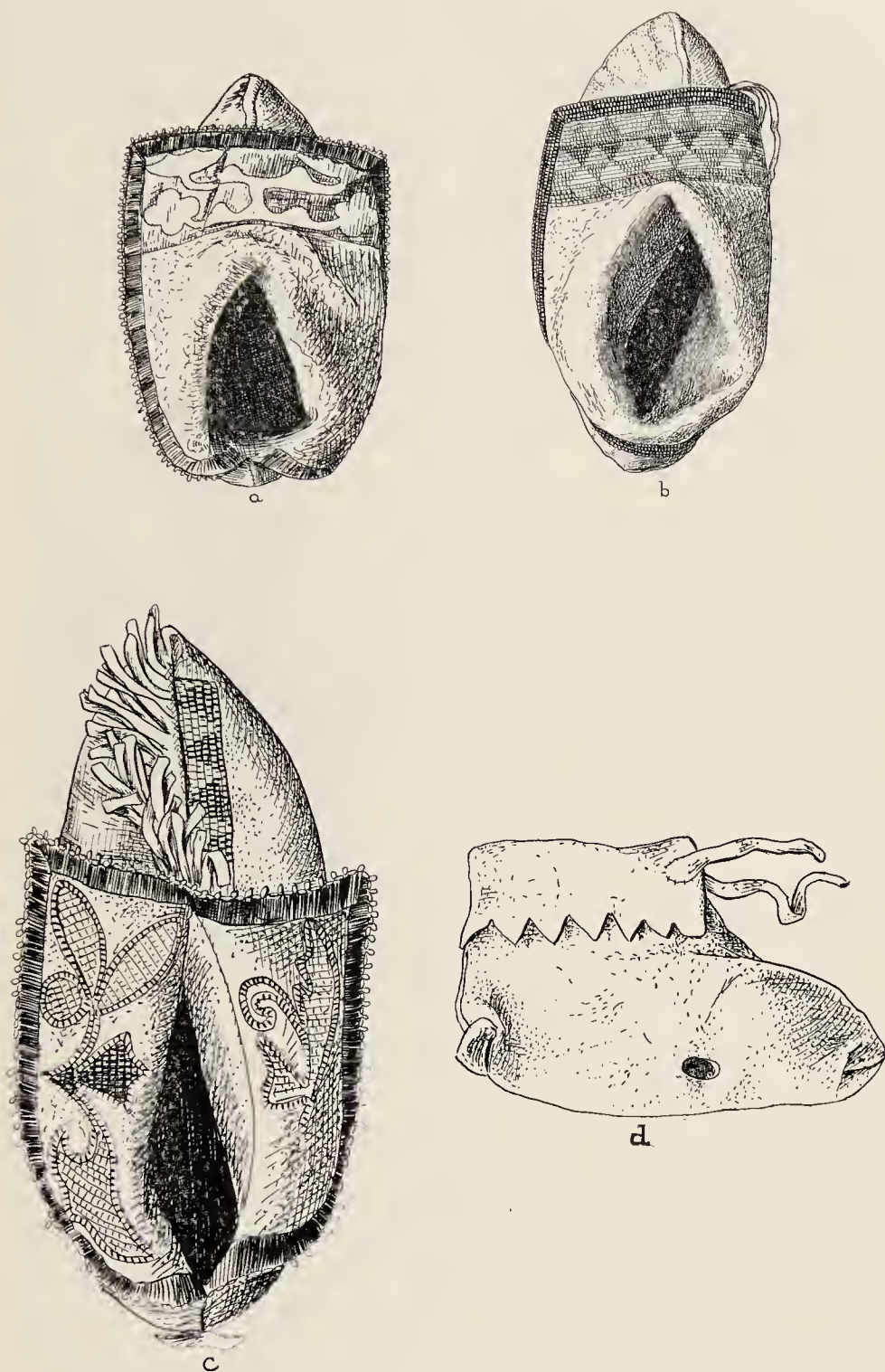


Fig. 11 *a* (50-7564), *b* (50-7665), *c* (50-7557), *d* (50-7558). Winnebago Moccasins. Length of *a*, 23 cm.

sins was obtained. The soles of infants' moccasins are pierced like those of the Cherokee (Fig. 11 d).¹

The legging, once handsomely ornamented with silk appliqué or bead-work, is now almost obsolete, but some specimens were obtained. The skirt is a single piece of broadcloth, the ends of which are handsomely ribbon-worked in appliqué on the outer side. The garment is wrapped around the body, the ends meeting in front, bringing the ribbon-worked horizontal bands together, the opening being in front. The upper part of the garment is folded outward over the woven belt which confines it. A curious shirtwaist, short and beribboned, is worn outside the belt. A shawl or blanket of broadcloth, handsomely ribboned, completes the costume. This is worn not over the head, but the shoulders. Indian fashions, like those of the whites, change from time to time. It may be observed that in the photographs which date back a number of years, the waists worn by the women are very much longer than those now in vogue, falling almost to the hips. Nowadays, this style of waist is never seen.

The men's garments obtained in Wisconsin consisted of leggings of ribbon-worked cloth, or of plain buckskin (Plate IV). Some of the latter are made skin-tight, with a broad flap fringed at the edge. The decorated flap of the cloth and the fringe of the buckskin are worn outside. Some are made by folding over a rectangular piece of leather and holding the sides together by means of thongs passing through from side to side, their ends serving in lieu of a fringe. Some little boys' leggings are skin-tight and fringed only at the top. The clout is of three pieces, a strip of plain, cheap material to cover the genitals, supported at each end by a belt, and two beaded broadcloth flaps falling over the front and rear, and sometimes merely two ornamented flaps tying on like aprons fore and aft and not passing between the legs at all. Shirts of cloth or buckskin are beaded about the collar, over the

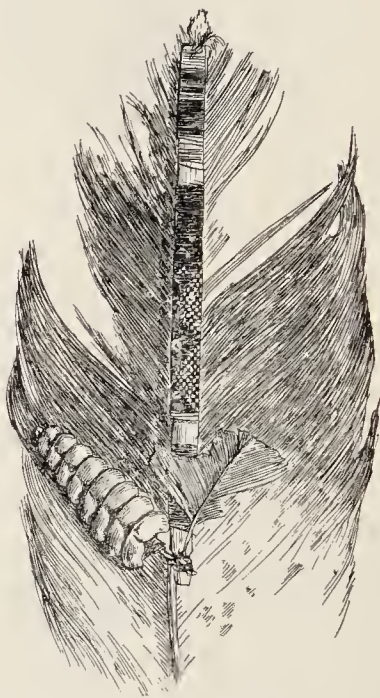


Fig. 12 (50-7755). Eagle Feather, with woven Horsehair and Rattles. Length, 31 cm.

¹ Cf. p. 286.

shoulders, and down the front over the chest, where the head opening is. Buckskin shirts are often fringed at the juncture of the sleeves with the trunk at the shoulders, as well as along the seams of the sleeves. Beaded garters are worn outside the leggings below the knees, and beaded, or German silver, arm bands may be seen. The typical headdress is a roach or comb-like ornament woven from deer's hair and generally dyed red. A carved bone, somewhat like an elongate isosceles triangle in shape, spread out this roach and was attached near the front to another tubular bone in which an eagle feather was inserted. Often the latter was ornamented with dyed horse hair and rattlesnake rattles (Fig. 12). The whole was fastened on the crown of the head slightly back of the forehead. It was usually pinned to the hair, the scalplock serving to hold it on (Plate IV). A simple band of bear or otterskin several inches broad is often worn about the brows.

Belts and cross-belts of beads are manufactured in very beautiful forms and enjoy great popularity, as do necklaces, shell gorgets, and tight collars of beads. Beaded side pouches erroneously called medicine bags, as this term applies only to the otter or weasel-skin bags of the shamans which alone contain medicine, are much worn. They might be more properly called "friendship bags," because used as gifts between the Winnebago and their neighbors. Though seen on photographs of women, their use by them is improper. These bandoliers are worn by the men in one of the following ways:— a single bag is put over the right or left shoulder, or around the neck, hanging in front; of two bags, one is worn over each shoulder; if three are worn, one passes over each shoulder and one is suspended around the neck and hangs down in front.

A fine set of medicines and utensils pertaining to their use was secured. Among these appurtenances of shamanism are three large, finely decorated medicine bags of otterskin (Fig. 13). With them were obtained a medicine doll,¹ (Fig. 14); a tiny bow and arrows constituting war medicine (Fig. 15) in a bag made from a wolf's tail; bone tubes for sucking wounds; mī'gis shells; about a hundred herb, bark, and root medicines; as well as paints and sundry small medicine bags of weasel and squirrel skin, the contents of which cannot be identified.

Of games, the ball game, a form of lacrosse, is one of the most popular. The rackets are shown in Fig. 16. The rules are not definitely known to the writer. There must not be less than four players, two on a side, while as many as twenty may play together. The moccasin game is also popular. The players are provided with sticks. They sit about, while the holder of the moccasins transfers a bullet from one to another of the shoes. The

¹ According to Mr. M. R. Harrington, the Kickapoo and other Central Algonkin tribes use such dolls in conjuring.



Fig. 13 (50-7575). Otterskin Medicine Bag from the Winnebago. Length, 119 cm.



Fig. 14 (50-7579). Winnebago Medicine Doll. Height, 24 cm.

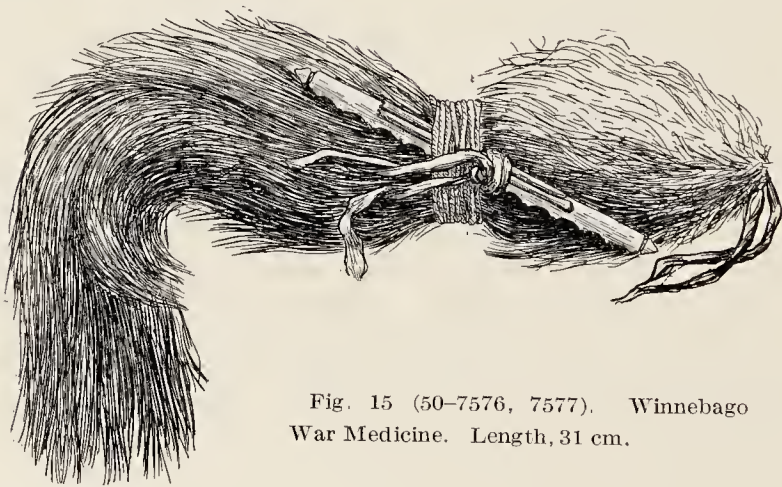


Fig. 15 (50-7576, 7577). Winnebago War Medicine. Length, 31 cm.

guesser points out the moccasin in which he suspects that the bullet is hidden. A continuous drumming is kept up in the meantime. When hiding the bullet, the manipulator sings and tries to delude the others into guessing wrongly.

The game of *kasū'*, or bowl and dice, is played by the women. The bone or wooden dice, eight in number, are shaken up and allowed to fall to

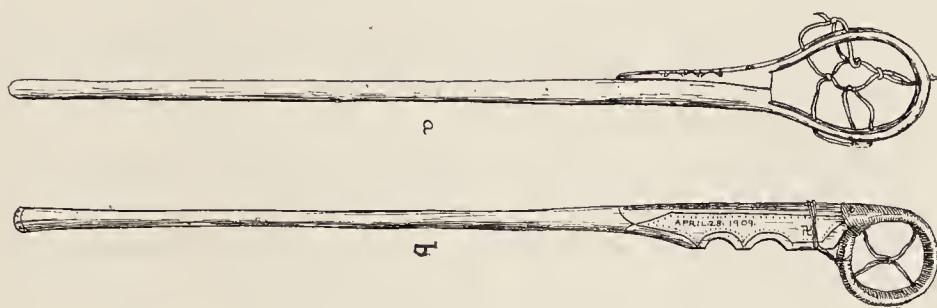


Fig. 16 *a* (50-7769), *b* (50-7538). Winnebago Lacrosse Rackets. Length of *a*, 92 cm.

the bowl. They are white on one side, and blue on the other. One has a mark on each side. The count of the various throws is as follows: —

1 blue, 7 white, counts	2
2 " 6 " " "	1
All " 0 " " "	4
3 " 5 " " "	0
4 " 4 " " "	0
Marked die " 7 " " "	10
Marked die white, 7 blue, " "	10
" " " 1 other white, the rest blue, counts	2
All dice white, counts	4
2 white, 6 blue, counts	1
1 " 7 " " "	2

Paw-paw seeds or peach pits are used for counters. The side gaining all the counters wins the game.

A cup-and-ball game is composed of eight worked phalangeal bones of the Virginia deer (*Odocoileus virginiana*). It differs from those seen by the writer among the Cree and Ojibway in that the topmost phalangeal unit of the game as played among these people does not have the joint removed, whereas in the Winnebago specimens all the bones are cut into conical form. The top is generally surmounted by a bunch of leather thongs with many perforations. The striking pin is of bone. The count is one for each unit,

five for catching the tails or thongs at the top, and the game if all the units are caught together, which occasionally happens. The bottom unit nearest the striking pin has four small perforations set at equal distances about the lower edge. Above these holes are two, three, four and six dots, respectively, cut in the bone. The count gained by catching this bone through any one of the holes varies according to the number of these dots. The striking pin may be of bone or wood. Sometimes these games are stained with dye or paint. The string and pins are short, so that the game is much more difficult and clumsy than in the Cree and Ojibway forms. Cat's cradle is common among the Winnebago, and an ice-game resembling snow-snake was collected.

In most respects, the specimens obtained from the Winnebago are like the articles made and used by their Central Algonkin neighbors. The resemblance between the material culture of the Winnebago and that of the Sauk and Fox is very great, the clothing and household utensils being for the most part almost indistinguishable. However, there is a considerable difference in other directions. Thus, a large series of woven fabric bags from the Winnebago shows far less realistic decoration than those in the Jones collections from the Sauk and Fox. Of nearly three dozen woven bags only six show realistic designs, the rest being decorated with geometric and conventional patterns. The realistic designs which occur represent merely the thunder-bird and the deer, whereas in the Sauk and Fox specimens we have not only these, but also human figures, some long-tailed animals, possibly the panther, and other animal forms. The clothing of the Winnebago men closely resembles that of the Sauk and Fox, except that of a fairly large series of skin leggings obtained among the former only one shows beaded ornamentation, and that quite different from the Sauk and Fox type. A pair of boys' leggings, skin-tight and fringed at the upper border, is different from anything in the Jones collection. The moccasins used by the Winnebago women are unique, differing from those in use by any other North American tribe. As already stated, a large flap falls down over the toe, and is decorated on the inner surface, which gives to these moccasins a very striking appearance. There seems to be some difference in the appliqué designs on the women's clothing and in the beadwork. The beautifully beaded shoulder pouches, or bandoliers, so common among the Winnebago are, according to Mr. M. R. Harrington, never made by the Sauk and Fox. A necklace of beads and horse teeth likewise seems to be peculiar to the Winnebago. With the exception of these points of difference, the articles of dress and personal decoration used by the Winnebago are remarkably similar to those of the Sauk and Fox. According to Mr. Harrington, this resemblance extends to the Kickapoo and their neighbors, now situated in

Oklahoma and Mexico, but formerly members of the Central Algonkin culture group.

A Tomahawk Pipe. In the Mrs. Sanford Bond collection purchased last summer there is a large pewter headed tomahawk (Fig. 17) from the Gros Ventre. The blade is triangular below with a triangular opening in the center. The upper part is shaped in the form of a cylindrical pipe-bowl. It was once covered with red paint which has been almost entirely effaced by time or filing. Some traces of the pigment remain, however, in rough places which were below the general surface. The entire head shows signs of having been renovated by filing and scraping. The handle is comparatively new, but a beaded ornament at the end is apparently rather old, although new buckskin fringe has been added. The entire weapon, if such it may be called,—for the soft metal of the blade makes it appear more in the light of a ceremonial or ornamental utensil—bears the appearance of an

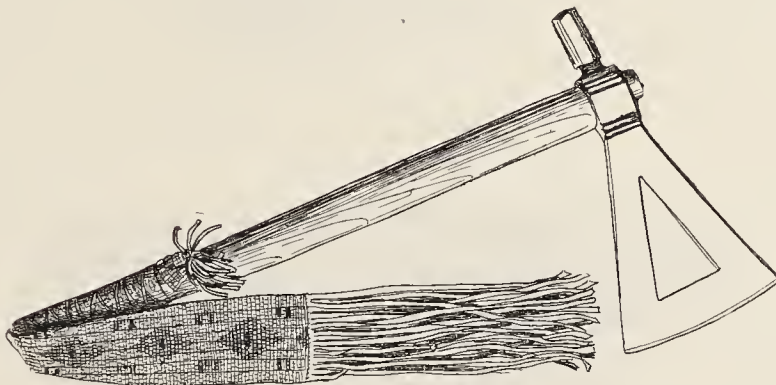


Fig. 17 (50-7405). Tomahawk Pipe. Length, 47 cm.

old article made over. The writer has frequently observed that old tomahawks in the possession of various Indians were polished and rehandled. In some cases indeed, we have seen axes or tomahawk blades of considerable antiquity thus preserved. In this instance, the latest Indian owner has not made use of the pipe part of the tomahawk, for he has not perforated the stem. It is said, on good authority, that tomahawks of this shape and material, and painted red, were distributed by Lewis and Clark to the Indians whom they met on their trip across the continent. This is not to be taken as implying that this particular specimen is of great age for the Gros Ventre and also the Piegan occasionally cast these pipes in clay moulds. The materials are lead and pewter. The casting is usually crude but worked into shape with a file. Specimens of this type have been observed among several tribes of the Upper Missouri. They are used in dances.

A. S.

British Columbia and Alaska. Among the specimens secured by Mr. Harlan I. Smith on his expedition to the North Pacific coast are 22 paddles from Alert Bay, a Nootka cedar-bark hat, and 2 pattern-boards shown in Fig. 18 one used in weaving ceremonial aprons and the other in manufacturing ceremonial blankets. While the Museum had a number of aprons, and a large series of blankets previous to Mr. Smith's expedition, there had

*a**b*

Fig. 18 *a* (16.1-427), *b* (16.1-426). Chilkat Pattern-Boards.

been but a single blanket pattern-board in its collection and apron pattern-boards were entirely lacking. The boards in question were purchased at Kluckwan, a village of the Chilkat Indians (Tlingit stock) located on the Chilkat River near its point of intersection with the provisional boundary between Alaska and British Columbia. While the women make the aprons and blankets, the designs on these garments originate with the men who

prepare the pattern-boards. The design, as Emmons and Boas have pointed out, is painted so as to correspond exactly in point of size to the prospective blanket design, and the weaver's artistic work is limited to a faithful reproduction of the painted pattern. It is obvious that under these circumstances any influence of the technique of weaving on the design is out of the question, and Boas has noted the relatively large number of curved lines found on Chilkat blankets as compared with other textile products.¹ The pattern on the apron board (Fig. 18 a) is almost identical with one figured in Boas's paper,² the principal design representing a beaver sitting up. (Fig. 18 b) shows a design belonging to Boas's second group of blanket patterns, the principal feature being a rectangular face surrounded by four symmetrically disposed eye-ornaments with two small circular designs below.³

A totem pole was secured through the kind offices of the Rev. Mr. W. H. Gibson. It stood in front of one of the houses in the village of the pagan Bella Coola, on the south side of the Bella Coola River. A figure of a man on top of the pole could not be obtained, as the Indians were not willing to part with it. (Plate v.)

H. I. S.

Hudson Bay Eskimo. The general culture of the Eskimo of the Hudson Bay region in its larger aspects has been treated in a former Museum publication.⁴ A new collection from this area has recently been received. The larger part of this material comes from the west coast of Hudson Bay, the remainder from Southampton Island. It was gathered during an eighteen months' stay in the region by Captain George Comer, to whom the former collections also were in large part due. The specimens come from at least four localities about central and western Hudson Bay. The territory extends, roughly speaking, from Chesterfield Inlet to, and around, Melville Peninsula, and includes Southampton Island. The natives have only recently become extinct on Southampton Island, and somewhat earlier in the region south of Chesterfield Inlet. The material can hardly, therefore, be described as purely archaeological.

One type of dwelling prevails over the entire area: a heavy structure of whale skulls and, where obtainable, limestone slabs, the whole plastered over with turf. South of Chesterfield, it is said, no such houses exist, since

¹ Emmons, "The Chilkat Blanket" and Boas, "Notes on the Blanket Designs," *Memoirs of the American Museum of Natural History*, Vol. III, Pt. IV, pp. 342, 351.

² *Ibid.*, pp. 394, 397.

³ *Ibid.*, pp. 355-356.

⁴ Boas, "The Eskimo of Baffin Land and Hudson Bay," *Bulletin of the American Museum of Natural History*, Vol. XV, Parts I and II.

this Inlet is close to the timber line and the houses seem to have been constructed of sticks or poles. This fact makes the recognition of old sites in the region south of Chesterfield very difficult. The people here are called by the rest, *Kinnepetu*, which may be Englished "Damp Place People." As we pass northward along the western shore of Hudson Bay, the house remains are said to become less ruinous and more frequent, until in the northern part of Melville Peninsula they are so numerous that the people here are characterized as *Iglulik*, or "People-of-many-Houses." The term *Aivilik*, applied to the people on the mainland opposite Southampton Island, means "Walrus Hunters," and *Netchillik*, the name of the Eskimo on the north shore of Rae Isthmus, signifies "Seal Hunters."

The method followed by the investigator in collecting was to hunt out old house sites with the aid of natives and dig into them with such rude tools as came to hand. The old walls, if they remained, were pulled apart, and the ruins and refuse about the foundations were examined as far as the frost would permit. In addition to this, such surface burials, surrounded by stones and covered with slabs, as were found were nearly always investigated. At the head of such a grave there is always a small hole of eight inches or two feet in depth, containing cultural objects deposited with the dead. Curiously enough, the natives make no objection to the removal of such objects provided the bodily remains are not disturbed.

Many objects, it seems, were pushed into the chinks of the house walls by the occupants, and forgotten. Furthermore, there seems to have always been a general house-cleaning and scraping out once a year, the sweepings being thrown to one side of the entrance. The resulting dump piles yield many broken and somewhat damaged objects. Two causes seem to have led to the absolute abandonment of houses by the Eskimo. One cause was dirt. If a house became so unpleasant and vermin-ridden that it could no longer be endured, the family gathered up their movable property and sought a new abode. In the case of a death, however, such a house would be hastily abandoned "all standing," *i. e.* with the property in it. That this cause operated to the abandonment of a great many houses is shown by the fact that in Captain Comer's own experience a brand new canvas tent is even to-day often abandoned because of a child's sudden death within it. The number of house remains is very likely, then, greatly in excess of the proportionate number of inhabitants at any given time.

The material, on the whole, represents an older culture than that of the present inhabitants of the region, and is strictly comparable with the collections formerly obtained by the Museum from this area. Such comparison makes it evident that we have among the new material a considerable number of rather striking variations from the types so far described. Thus,

there are new forms of each of the following: blubber pounders, blubber hooks, adzes, scraping tools, fur combs, two edged knives, toggles, buttons, drill points, hair ornaments, and side prongs for the fish spear. A few entirely new types have been brought to light. Among these are: a weight for the dog harness, several bone awls, appliances for sewing, and a new type of scraper. In addition to these, there is a considerable number of specimens which have not heretofore been met with in any collection and the use of which is still a puzzle. Finally, the ornamentation of these specimens is in the highest degree suggestive, particularly in view of what has been written concerning the art of this region. A few illustrations may serve to indicate the interest attached to the new collection along these various lines.

The three-pronged Eskimo fish spear is a familiar object in all museums. Those in the American Museum are all of the type illustrated by Prof. Boas.¹ The shaft of the spear ends in a single plain point of bone or metal. On each side of this is a somewhat elastic strip of bone, armed with a barb



Fig. 19 *a* (60-6638), *b* (60-6628). *a* Fish Spear Barb from Lyons Inlet. Length, 10 cm. *b* Side Strip from Repulse Bay. Length, 21 cm.

projecting inward. When the fish is struck, these side barbs spring out and close together, holding the quarry fast. In all former specimens, the barb (either of bone or metal) was driven like a nail, through a perforation in the elastic strip, the point projecting inward. In former collections, also, were found a great number of bone points of rather puzzling shape. A series of these are illustrated and discussed by Prof. Boas.² A similar point is shown in Fig. 19 *a*. The collector was able to ascertain that these points themselves constitute an old type of barb for the fish spear, being lashed to the side-piece in the method indicated in the accompanying cut, instead of being driven through it. The side strip drawn (Fig. 19 *b*) is a specimen obtained at Repulse Bay, while the point is from Lyons Inlet, a considerable distance to the north. They are therefore by no means part of one specimen, but are nevertheless drawn together because they thus show quite clearly the method of arrangement and the general appearance of the device.

¹ L. c., Fig. 31.

² *Ibid.*, p. 391.

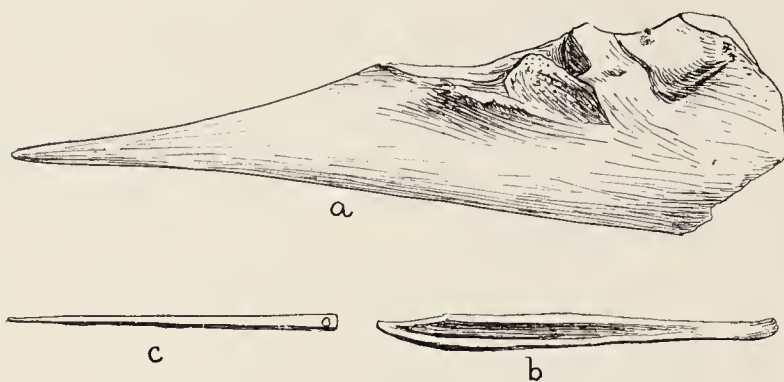


Fig. 20 *a* (60-6381), *b* (60-6383), *c* (60-6510). Sewing Implements. Length of *a*, 11 cm.

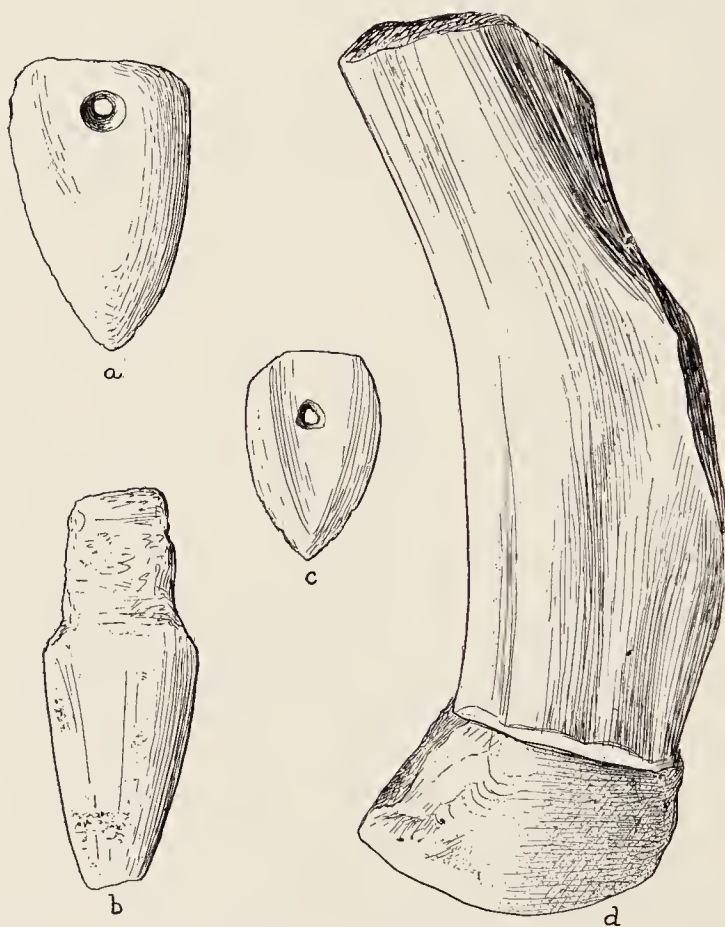


Fig. 21 *a* (60-6422), *b* (60-6423), *c* (60-6421), *d* (60-6420). Objects of Serpentine. Length of *a*, 5 cm.

A few devices for sewing are perhaps worthy of mention. Fig. 20 represents an ordinary ivory needle used by the women in their everyday sewing, and a bone awl of a type familiar enough in North America, but not as yet illustrated in papers on the Eskimo. The collector suggests that the curious device shown in Fig. 20 b is used in conjunction with this awl. In form, the specimen is a small trough, sharp at one end, with the other end terminating in a small knob. Captain Comer believes that, if the material is tough, a hole made with the awl does not stay open long enough to admit of the thread or sinew being served through. Under these conditions the small instrument in question is pushed into the perforation to hold the orifice open until the stitch can be taken. It is then withdrawn by grasping the knob at the rear. This, on the whole, seems a very probable explanation.

Among the Alaska Eskimo it is quite a commonplace occurrence to find such articles as arrow points, knife blades, or mattock blades made of serpentine. A number of such specimens are now in the Museum. The



Fig. 22 (60-6646). Mouthpiece from Repulse Bay. Length, 8 cm.

material seems rarely to have been used by the people of the Hudson Bay region. A few specimens which were found on Lyons Inlet are therefore doubly interesting. Fig. 21 d represents a skin scraper of familiar form; that is to say, a bone handle with a stone blade. The blade, however, is of bright green serpentine. The accompanying lance points,

Fig. 21 a, b, c, are of the same substance, but slightly darker in color. So far as known, these specimens are quite unique.

For similar reasons there is special interest in the mouthpiece for a drill apparatus shown in Fig. 22. The mouthpiece of this region is usually a vertebra, with a hollow in the top to accommodate the tongue of the operator, and a socket in the opposite surface to receive the end of the drill shaft.¹ The accompanying figure shows a mouthpiece of wood, with an ivory socket for the drill-shaft. This was collected at Repulse Bay, but is almost a typical representative of the mouthpiece found in use in Alaska, and is quite unlike anything else so far reported from the area about Hudson Bay.

Still another startling variation in type is instanced by the hair ornament shown in Fig. 23 a. This specimen is made from a soft brown stone, and both the main pendant and its three dangling ornaments are ovoid in shape. A few irregular lines around its periphery apparently serve a decorative purpose. The usual hair ornament is a flat ivory tablet with straight sides

¹ *Ibid.*, Fig. 36.

and ornamented with rows of dots.¹ The present specimen would not be such a striking variant were it not for the fact that all the hair ornaments so far brought to light conform absolutely to one type. The conservation of form shown in these objects has been considered one of the most striking features of the culture of this region. A similar point may be made with regard to the distinctive forms of the combs from the several districts about Hudson Bay. The Southampton combs have been regarded as constituting one definite type.² The most characteristic feature determined so far has been a decorative top giving a window-like effect and having a single bar across the lower part of the opening.³ Among the new specimens there is

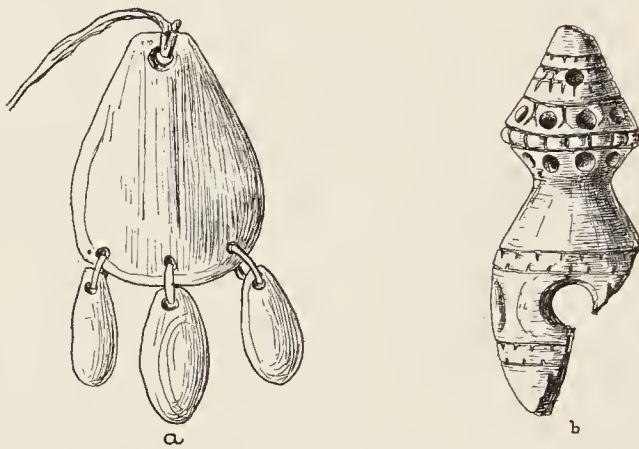


Fig. 23 *a* (60-6533), *b* (60-6534). *a* Hair Ornament. Length, 4 cm. *b* Nuglutang. Length, 9 cm.

one such comb (Fig. 24 *a*), an absolute counterpart of those figured by Prof. Boas, which, however, comes not from Southampton Island, but from Lyons Inlet. Similarly, a second comb from this same locality (Fig. 24 *b*) is almost exactly like a comb⁴ which Prof. Boas regards as probably typical of the east coast of Hudson Bay.

In the matter of ornamentation, a *Nuglutang* game shown in Fig. 23 *b* is rather suggestive. It combines the "alternating point" method of decoration discussed by Prof. Boas with a "forked line" motive, which occurs as a decorative element on several fish spears in the present collection (Fig. 25). It is rather striking that among the illustrations of the spear heads brought by Capt. Comer from this region on former trips there was figured only one

¹ *Ibid.*, Figs. 102, 217.

² *Ibid.*, p. 414.

³ *Ibid.*, Fig. 216, *b*.

⁴ *Ibid.*, Fig. 216, *f*, *g*.

which was at all decorated,¹ and the decorative value of the markings there shown was considered doubtful. The new material includes a number of fish spears which are rather carefully ornamented. The most usual form of decoration consists of incised lines along the edges of the instrument, and a "forked line" figure down the center. A specimen of extreme beauty of finish showing this ornamentation is shown in Fig. 25 b. The bevelling of the edges is very even, and the faces are perfectly smooth. A fracture has been repaired by drilling and lashing with sinew. Another style of ornamentation is shown in Fig. 25 a. This consists of a wedge-shaped incised area, which occupies the same place on this specimen that the forked line

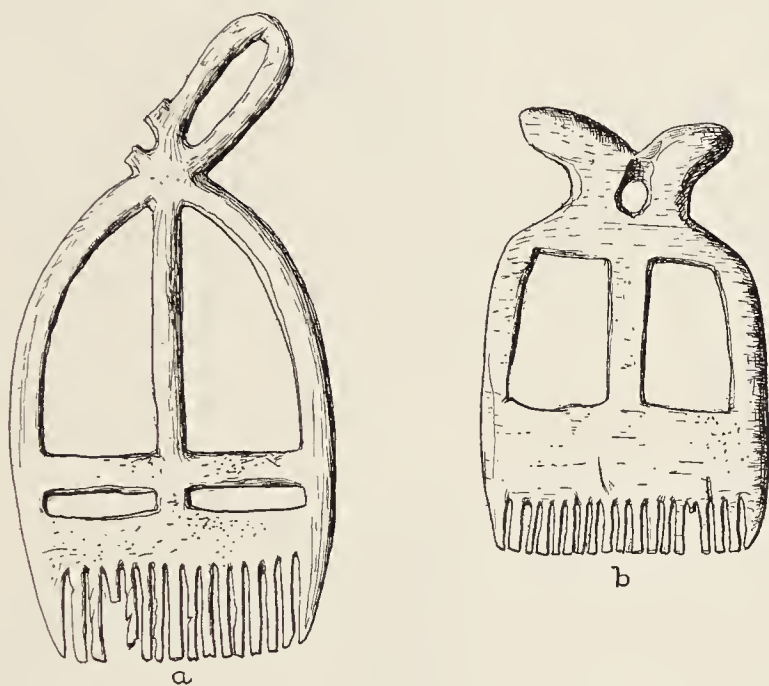


Fig. 24 a (60-6392), b (60-6393). Combs from Lyons Inlet. Height of a, 10 cm.

does on the specimen shown in Fig. 25 b. It is quite possible that this latter motive developed out of the forked line ornamentation. Fig. 25 e shows the relationship still more plainly. Still another specimen (Fig. 25 d) shows an ornamentation of straight lines which may perhaps be considered a further modification of this same motive. It seems probable that the small regular barbs, on the point of a salmon spear illustrated in Fig. 25 c were put there with a decorative intent. If so, this adds still another type to the styles of fish-spear ornamentation. So far as known, these objects just illustrated are more highly ornamented than the average run of Eskimo instruments made for hunting would lead us to expect.

¹ *Ibid.*, Fig. 260.

It would, of course, be in the highest degree injudicious to base any far-reaching conclusions concerning the distribution of Eskimo culture on the

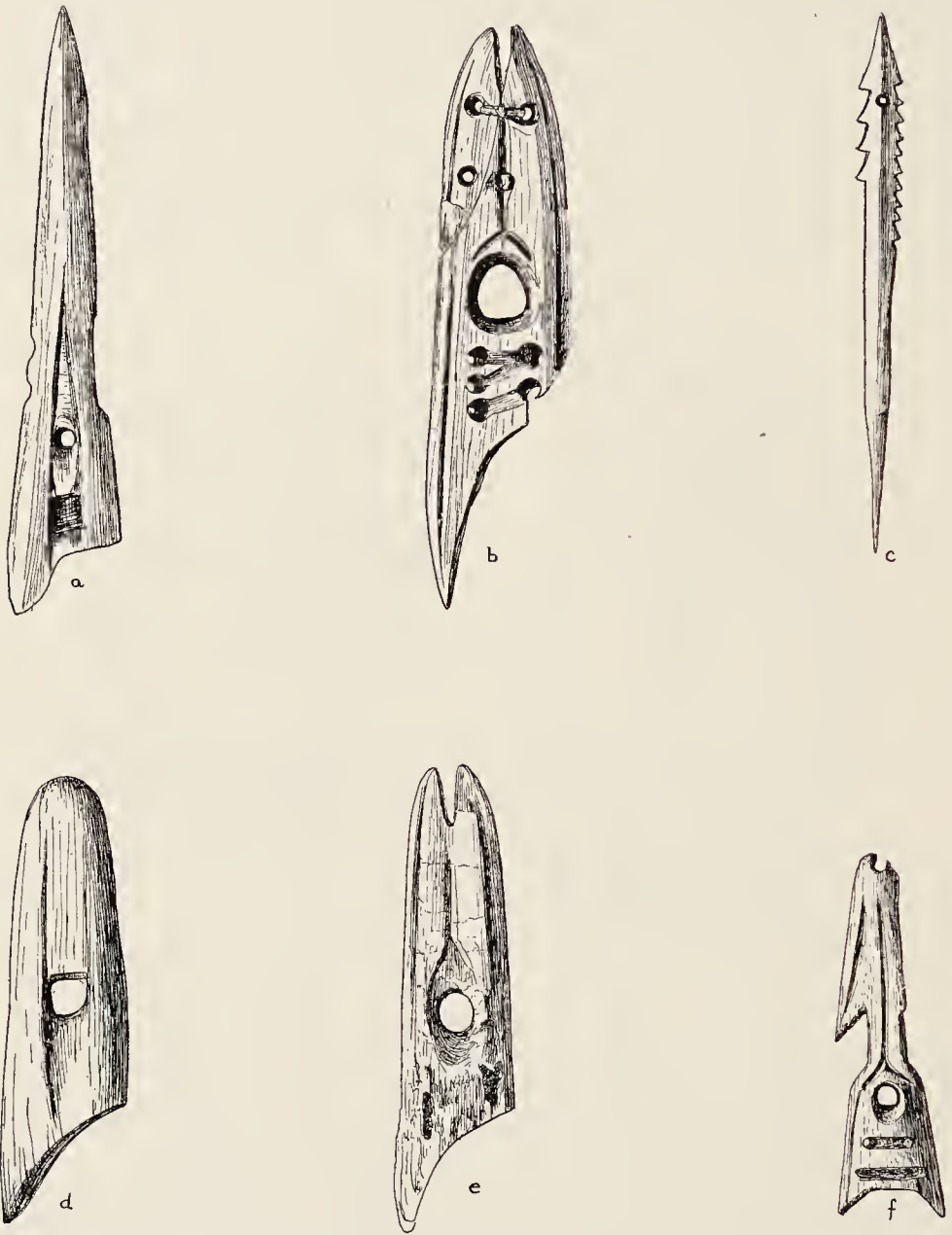


Fig. 25 *a* (60-6376), *b* (60-6349), *c* (60-6366), *d* (60-6498), *e* (60-6497), *f* (60-6375).
Spear Points. Length of *a*, 13 cm.

few specimens here illustrated. It may be well to refer once more to the use of serpentine, the occurrence of the Alaskan type of mouthpiece, and the

sudden variations in type instanced by the combs and the hair ornament. Such phenomena would seem to indicate that the differences between the various areas of Eskimo culture are not perhaps so sharply drawn in actuality as the study of restricted collections from such areas would seem to suggest.

T. T. W.

SOUTH AMERICA.

The Schmidt and Weiss Collection. In last year's "Notes Concerning New Collections," an account was given of a very important collection made by the above-mentioned explorers among the Indians on the Rio Caiarý-Uaupés, a branch of the Rio Negro. At the time the article was written this part of the country was claimed by Brazil, but it is now generally considered as belonging to Colombia. Messrs. Hermann Schmidt and Louis Weiss have again visited this little-known region, and, under instructions, have secured and sent to the Museum a second collection, rich in such objects as were either poorly represented or entirely wanting in the first shipment. This latter collection comes from the Baniva Indians, on the Rio Isana, which like the Caiarý-Uaupés is a western tributary of the Negro. It may be said that very little was known of the ethnology of this part of South America previous to the four journeys of Dr. Theodor Koch-Grünberg, in the years 1903-5. During these journeys he covered a fairly large portion of this section of the country, and to his publications, and in particular to his latest work, "Zwei Jahre unter den Indianern," we are indebted for the greater part of our present knowledge.

The Indians of this region have no single hut or collection of huts. All the families of a locality live together in a large communal dwelling which in the *lingoa geral* is called a *molocra*. The plan of this structure is a parallelogram, and the building is often large enough to accommodate more than a hundred individuals. The posts and rafters are neatly lashed together with *sipos*, the tough, climbing plants abundant in the forest, and the roof and sides are covered with palm leaves. The sides are protected by pieces of heavy bark, otherwise the palm leaf covering would soon be beaten in by storms and heavy winds. Through the center of the *molocca* a broad space or avenue is left to be used for assemblies, dances, etc., and on either side of this common ground the families constituting the community have each a definite space allotted to them.

The Indians of the Rio Isana are still living in a very primitive state, and a considerable number of them have never seen a white man. Many of them have in their possession cheap prints and a few other articles of civilization, obtained from adventurous traders, who have for years occa-

sionally made their way up the various tributaries of the Rio Negro; but bark cloth and many of their own primitive implements are still in general use. Abundance of food is obtained with little difficulty. The tapir, deer, peccary, monkeys, and a number of smaller animals, together with numerous kinds of birds and a great variety of excellent fish are eaten. They raise cassava and a kind of maize, and an inferior species of potato, also tobacco and a melon called in the native language *churumu*, of which they are very fond. The cassava, or manioc, is of the first importance to these people, as its tubers not only furnish the chief article of their food (*farinha*) but also the principal ingredient in their favorite beverage, *caxiri*. The native potato is very stringy and is never eaten; but it is used together with the manioc and the stalks of maize or sugar cane in making *caxiri*. Across the whole northern part of South America *farinha* is the chief article of diet, and among the various peoples inhabiting that section of the continent there appears to be practically but one way of preparing it. The tubers of the manioc are peeled and grated on a board, into which small, sharp pieces of stone have been driven. It is next placed in a large basket sieve raised on a tripod of poles; water is poured into the sieve, and the mass is kneaded with the hands to force out as much of the liquid part as possible, which runs through the sieve into an earthen pot placed beneath to receive it. The contents of the sieve are then put into a long elastic cylinder of basket-work called a *tipiti*, having a strong loop at either end. The *tipiti* is hung up to a peg in the wall or to a branch of a tree, and a pole is passed through the loop at the lower end, and under some projecting point. Weight is then applied to the other end of the pole, usually by the woman seating herself upon it, her weight acting as the lever power, drawing the sides of the *tipiti* nearer together, and thus forcing out the remaining juice, which drips into a vessel below. The contents of the *tipiti*, or squeezer, are next spread out upon a large, flat, earthen vessel over a fire and constantly stirred to keep the grains from adhering into a solid mass. They are also cooked in the form of flat cakes, in which case the stirring is, of course, omitted.

The milk-like juice expressed from the grated cassava is a powerful poison, but a little boiling frees it of its noxious qualities, and, thus prepared, it is a favorite drink of the Indians. If this juice is allowed to stand for a while, the starchy matter settles to the bottom of the vessel. This, after being passed through a sieve and placed for a short time in a hot earthen platter, becomes the tapioca of commerce.

In the Schmidt and Weiss collection there are excellent specimens of all the various vessels and implements used in converting manioc into *farinha*, tapioca, and the intoxicating *caxiri*. The most interesting of these, because of its rarity in museum collections, is the pottery vessel upon which the grated

manioc is cooked. This is circular in form and thirty-five inches in diameter, with a rim about four inches high. It is a very heavy vessel, as both bottom and rim are from an inch to an inch and a quarter in thickness.

It is in pottery that the collection is particularly rich. There are 140 pieces, ranging in size from the wicker-bound *caxiri* jar of 24 gallon capacity to small drinking vessels. All the pottery of this region is of the coiled type, and wood ashes are mixed with the clay. The cooking vessels are all black or dark-colored; the food and drinking bowls (Plate v) usually have a white or cream-colored slip with the decoration painted upon it in red. The style of pottery ornamentation is further illustrated in Fig. 26. The decorating is done with a stick frayed into a sort of brush at one end by biting it between the artist's teeth. The bowls have a glazing of some kind of gum. In firing, each vessel is placed upon three hollow, hourglass-shaped pottery supports, and a fire is built about it. These supports, always three in number, are also used under any vessel when cooking is done. Mr. Hermann Schmidt, the ethnologist of the expedition, informs me that the present Baniva Indians attach no symbolic meaning to any of their decorative designs.

The collection contains some fine examples of the *tipiti* and several forms of carrying baskets of palm leaf; also a number of wooden drinking cups. The cassava grater is represented by two fine specimens. The Baniva Indians are noted for the particular excellence of their cassava graters, owing to the fact that their country produces a wood into which the small pieces of stone can be easily driven and which has at the same time the quality of retaining them. It has been found that few woods possess both these qualities.

Caxiri is usually made in a vessel hollowed out of the trunk of a large tree. The specimen in this collection is six feet long and thirteen inches in diameter. In making this drink the Baniva Indians take large, thin cakes of *farinha* and after toasting them thoroughly on both sides, break them into small pieces. Maize is then pounded as fine as possible. These together with cane juice are put into the vessel. The native potato, boiled and chewed by the men, is added, and the mass is squeezed between the hands by the women. After standing over night to ferment, it is ready for use. If allowed to stand for several days, it becomes a powerful intoxicant.

Patagonia. A representative ethnological collection from Patagonia and Tierra del Fuego was obtained from Mr. Charles W. Furlong, and will be described in the near future by the collector. It contains about one hundred specimens. As showing the character and value of this collection, the following objects deserve mention. From the Yahgan Indians there are a variety of spears for hunting seal, porpoise and swordfish, as well as for



Fig. 26 *a* (40.0-S34), *b* (40.0-S41), *c* (40.0-S30), *d* (40.0-S36), *e* (40.0-S45), *f* (40.0-S44), *g* (40.0-S47) *h* (40.0-S43). Pottery from the Rio Caiaý-Uaupés.

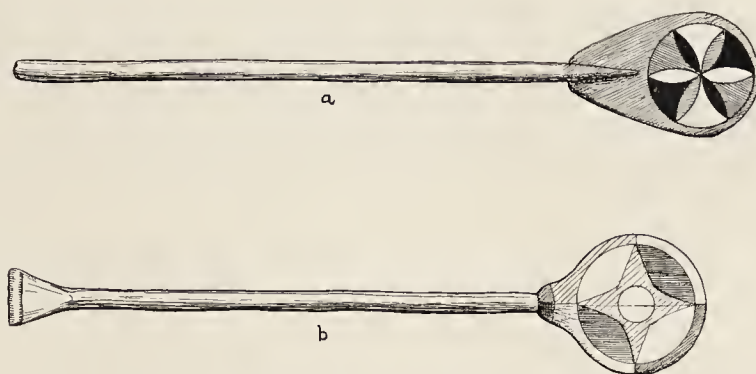


Fig. 27 *a* (40.0-678), *b* (40.0-677). Paddles from Brazil: *a*, from the Rio Madre de Dios; *b*, from the Rio Beni. Length, 129 cm.

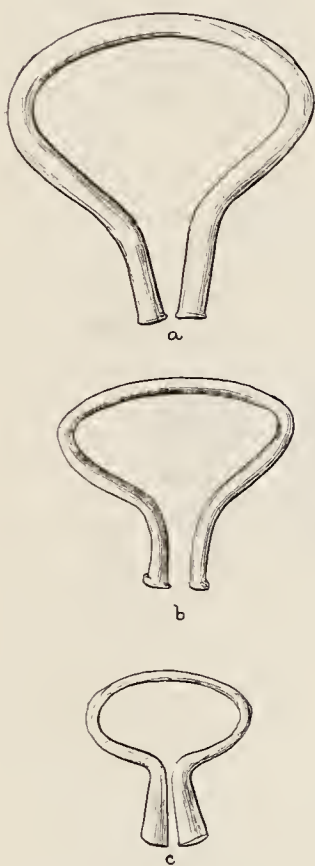


Fig. 28 *a* (41.0-260), *b* (41.0-259), *c* (41.0-258). Nose Ornaments from Yarumal. Height of *a*, 3.5 cm.

birds; a number of baskets with reeds from which they are made; a magician's feather headdress, and a fire-stone. The culture of the Ona is represented by a complete arrow-maker's outfit of twenty pieces; several bows and arrows; a guanaco-skin bag and pack straps; headdresses, moccasins, and a cradle; two guanaco-skin *capas*, and a wigwam of guanaco skins. The Tehuelche material includes a decorated *capa* made of very young skins; a rare specimen of the Tehuelche pipe; skin-scrapers of wood, stone, and glass; horse leg boots; a decorated horse hide used to roll clothes in, and specimens of white, blue, and black paint.

Other Collections. In a small ethnological collection presented to the Museum by Mr. W. A. Welch of Santo Antonia, Rio Madeira, Brazil, are the two decorated paddles shown in Fig. 27. In his capacity as surveyor for the Madeira-Mamore Railroad, Mr. Welch was obliged to make long journeys by water, and these paddles were obtained from his native boatmen. The one shown in Fig. 27 *b* comes from the Beni, and has the designs painted in yellow, green and red. The other (Fig. 27 *a*) is from the Madre de Dios, with designs in white, black, red, and blue. This latter was used by Mr. Welch

designs in white, black, red, and blue. This latter was used by Mr. Welch

in steering his canoe, for a distance of fifteen hundred miles, in a voyage up and down that river. The three prehistoric nose ornaments shown in Fig. 28 were presented to the Museum by Dr. Francis C. Nicholas of New York. They were found in Yarumal, Dept. of Antioquia, Colombia. Although this form is well known, specimens are comparatively rare, and it does not occur outside of Antioquia.

C. W. M.

ASIA.

In addition to the new accessions referred to below, the Museum received an ornament carved in ivory, which is supposed to be an old representative

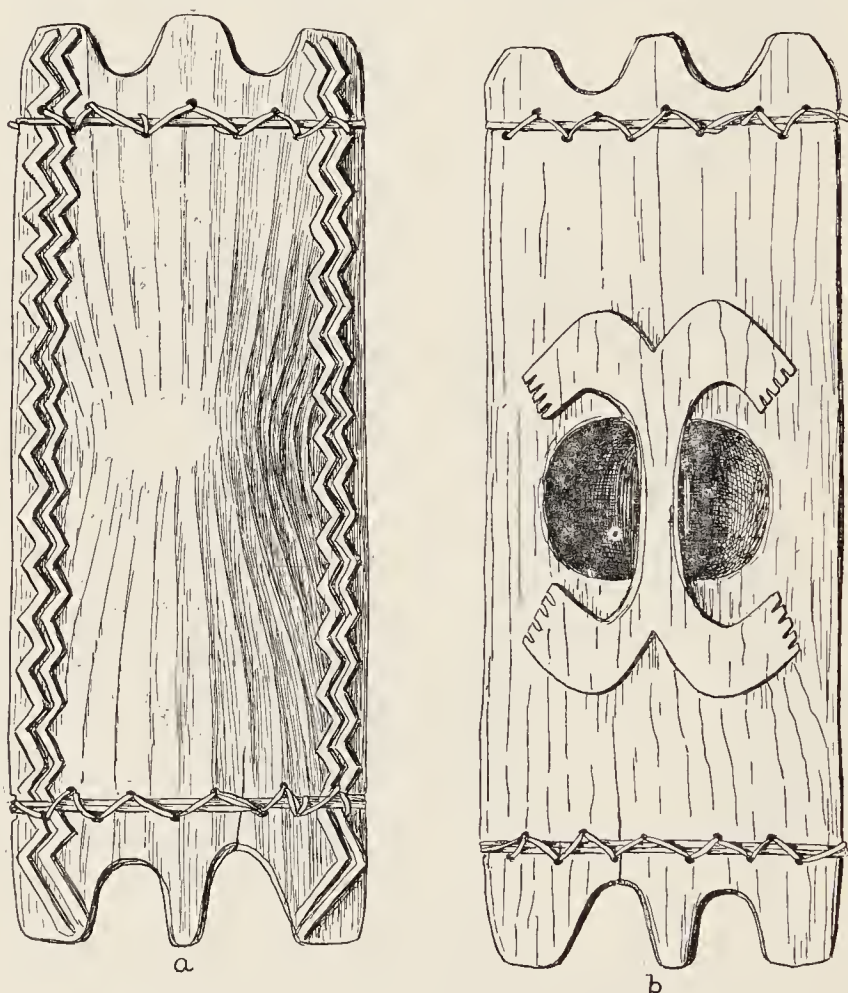


Fig. 29 (70.1-4340). Bontoc Shield. Height, 82 cm.

of Singalese craftsmanship. The donor, Mr. John I. Solomons, obtained it from a native priest in a pearl fishery camp at Marichchadde, Ceylon.

Philippines. Professor Frederick Starr's collection of Philippine material, including over seven hundred specimens, was purchased by the Museum, and will be fully described by Professor Starr. The tribes principally represented are the Moro, Bagobo, Efugac, Igorot, Bontoc Igorot, and the Negrito of Bakud Paong. The Negrito collection comprises bows and a fine series of arrows, musical instruments of cane, bark cloth, and bark beaters. In the material from the other tribes there are included shields, head axes, krisses, and spears, the kind of specimens usually prominent in Philippine collections. Professor Starr, has, however, in addition emphasized points frequently neglected. His collection contains kitchen utensils, such as wooden ladles, spoons and dishes; implements for native textile work, such as weaving backboards and beating boards; nets and fish-lines; a tattooing outfit; and numerous articles of dress and personal decoration. The rice culture which plays so prominent a part in the Philippine area, is represented by rice sacks, planting sticks, a cutting knife, and a bamboo rice carrier. Two smaller accessions were obtained, the one being a gift of Mr.

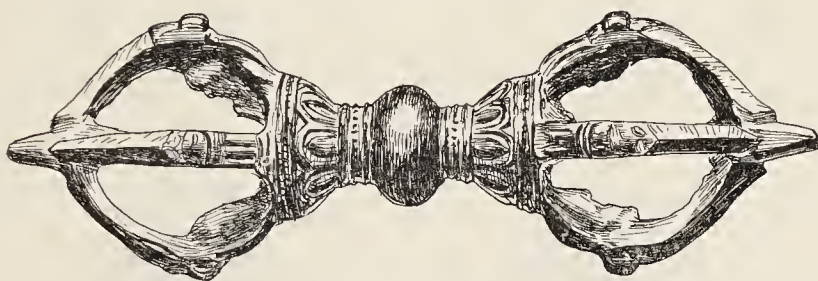


Fig. 30 (70.0-926). Tibetan Dorje. Length, 11.5 cm.

H. E. Bard the other of Dr. Hugh M. Smith. The two last-named collections largely duplicate the specimens previously acquired, but also include some new material. A scroll made of bark for holding tobacco deserves mention; it comes from Ibilaos in the Province of Nueva Vizcaya. A Bontoc shield is represented in Fig. 29 to show the decoration. Each side of the front has a lateral border consisting of a double zigzag in relief, which extends from the upper to the corresponding lower prong of the shield. The marking of the tools has left a series of parallel vertical grooves not lacking a rather ornamental effect. In the back (Fig. 29 b), the grip, which bridges a bowl-like depression, appears as the shank of a double-headed anchor, the branches being worked into hands.

Tibet. Through the generosity of Mr. Mason Mitchell, the Museum obtained a collection of Tibetan material with which there were mixed several Chinese specimens. The latter include a bronze incense burner

made during the reign of the Han Dynasty (236 B. C.–26 A. D.), and a bronze vessel in the shape of a water-buffalo ridden by a flute player, whose figure forms the cover. The most valuable of the Tibetan specimens are two scrolls and a series of religious objects. There is a prayer stone inscribed

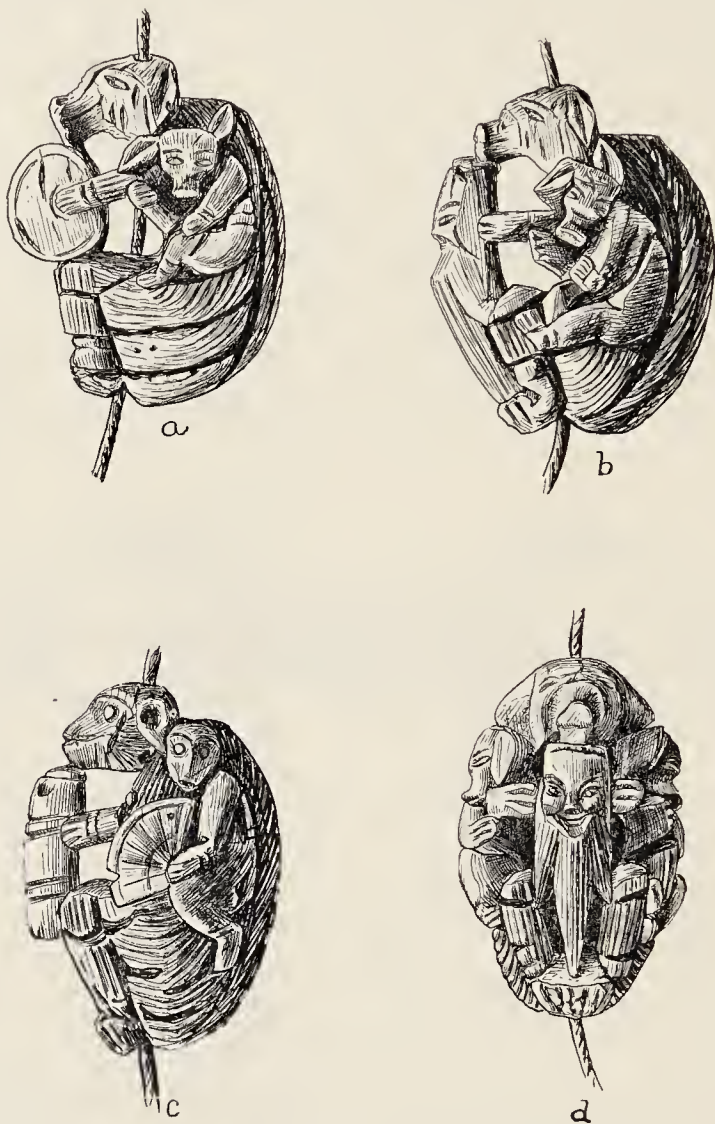


Fig. 31 (70.0–918). Carved Nuts on a Rosary. Length, 20 cm.

with the sacred formula “Om mani padi hum,” to the use of which the Tibetans ascribe miraculous effects apparently quite incommensurate with the meaning of the words, which is “Oh! The gem in the lotus flower!” This is supposed to be an allusion to Padmapani (Sanskrit Avalokiteskvara), the mystical representative of Buddha, who is believed to have appeared on

earth from a lotus flower and is venerated as the special patron of Tibet.¹ The magic prayer formula is often inscribed on the outside of the prayer wheels, and also on strips of paper attached to the axis inside the cylindrical portion of the wheels, so that the prayers will revolve with the cylinder. These prayer wheels, which are represented by two specimens in the collection, are mechanical devices for supplicating the heavenly powers inasmuch as a single revolution is counted as equivalent to the recitation of all the prayers attached to the cylinder. The automatic character of this religious exercise is emphasized in cases where the wheels are kept in motion by mechanical appliances completely freeing the devotee from all mental and physical exertion.² A *dorje*, or "prayer scepter," is shown in Fig. 30. Together with the prayer bells, the *dorjes* form part of the insignia of the *d Ge ss Long*,³ the highest of the three lower clerical orders. Still more interesting, perhaps, is a rosary of eighteen beads, the beads consisting of carved nuts. The provenience of the specimen is not definitely known. The carving of each nut represents a large monkey in sitting position with a smaller monkey on each side (Fig. 31). In spite of this general similarity, there is considerable variation of detail. The larger animal at times almost assumes the aspect of a bear, and the object held in its hands differs from bead to bead. In one case the object seems to be a Chinese mask (Fig. 31 d), in another a pair of cymbals (Fig. 31 a), while in a number of instances it is not clearly recognizable.

AFRICA.

Kavirondo Material. The Museum obtained a small collection of Bantu Kavirondo material collected by Mr. Edgar T. Hole of the Friends Africa Industrial Mission. The Kavirondo occupy the northeastern corner of Lake Victoria Nyanza, extending as far as Mount Elgon to the north. They cultivate two species of millet (sorghum and eleusine), maize, and bananas, but have also domesticated cattle, sheep and goats, hunt game, and are very fond of fish, which they catch in baskets. Their weapons consist of bows and arrows, spears with leaf-shaped or long flat blades, and long oval shields of stiff, thick ox hide with a boss in front (Fig. 32). The women go practically naked; the girls wear a banana cord girdle, which is exchanged after marriage for a similar garment with a fringed tassel in the back. Men's

¹ Filchner, *Das Kloster Kumbum in Tibet* (Berlin, 1906), p. 43. Casanowicz, The Collection of Rosaries in the United States National Museum, *Proc. U. S. Nat. Mus.*, Vol. XXXVI, pp. 333-360.

² Filchner, l. c., pp. 42-44.

³ *Ibid.*, pp. 65, 75.

clothing is represented by several goat-skin aprons. For ornamentation or ceremonial usage the Kavirondo employ several forms of headdress, among which may be mentioned a circle of feathers (Plate VI), and a skull-cap of

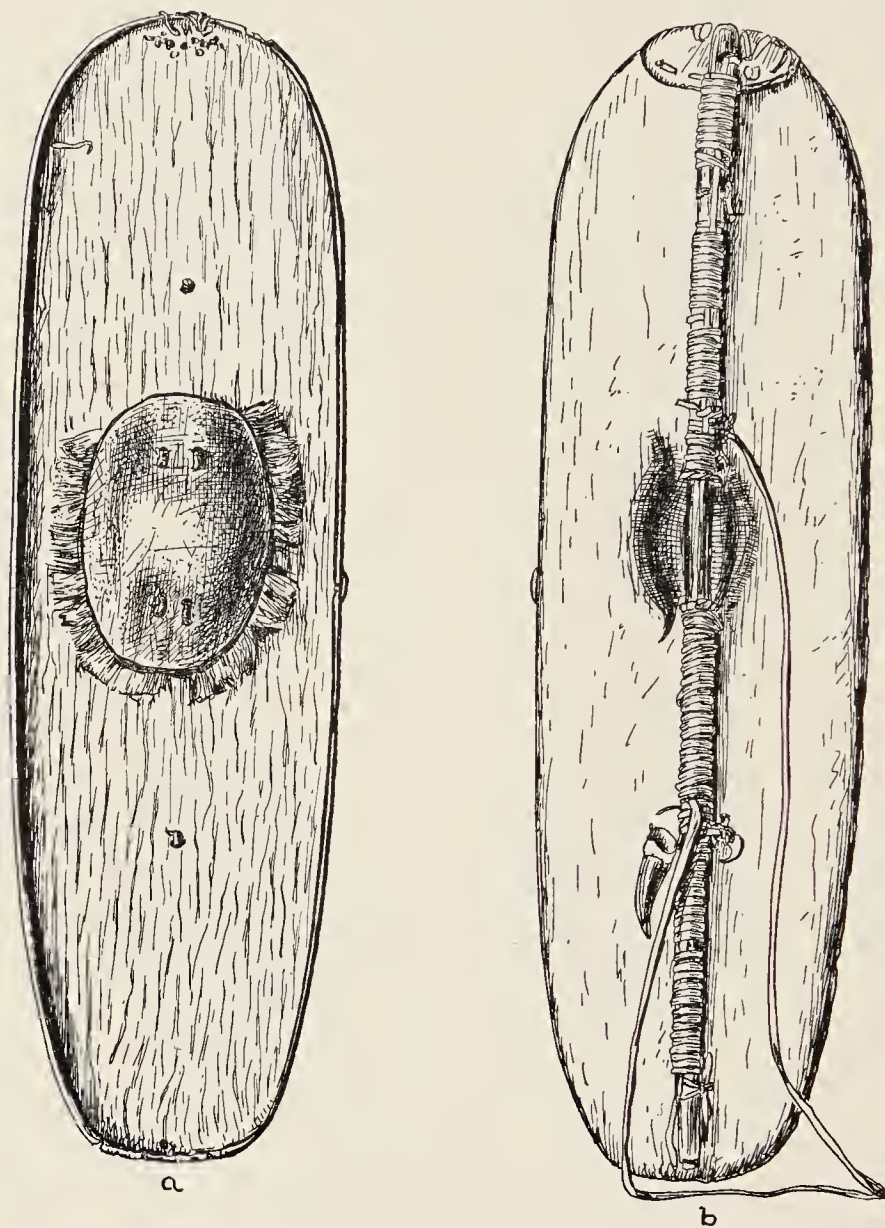


Fig. 32 (90.0-5553). Kavirondo Shield. Height, 95 cm.

stiffened hide topped by two horns (Fig. 33). On the forehead there is sometimes worn a crescentic ivory ornament (Fig. 34), fashioned from the longitudinal section of a hippopotamus tusk. Cylindrical wooden plugs

represented in the collection and designed for insertion into the perforated lobe of the ear rather suggest Masai or Nandi influence. Several objects

of shamanistic character deserve mention. There is a sacred stone employed to sacrifice fowls on, and bearing traces of the spattered blood; a witch doctor's medicine-horn and gourd rattle; and a wisp of grass, which is tied to a tall pole in order to avert hailstorms. The industrial activity of the natives is illustrated by several baskets, wooden bowls, leather bags, and two decorated potsherds. The principal musical instruments are the lyre and the drum with a skin head, both of which are represented in the Hole collection. The occurrence of the lyre is of interest, as the Kavirondo territory marks approximately the southern boundary of its area of distribution. This instrument is found along the middle and upper Nile, as well as in Abyssinia. It is represented on Egyptian monuments, but at a



Fig. 33 (90.0-5591). Kavirondo Headdress. Height, 49 cm.

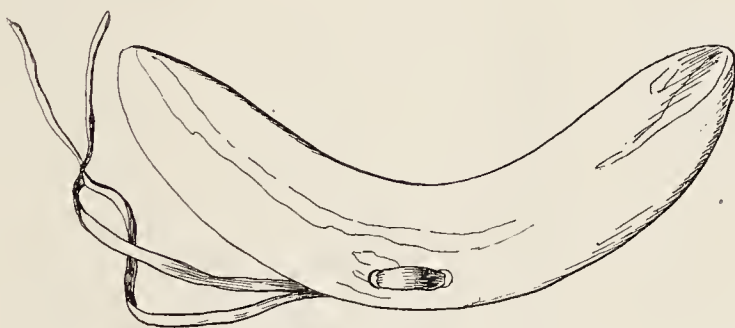


Fig. 34 (90.0-5595). Crescentic Ornament, Kavirondo. Length, 26 cm.

relatively late period: it occurs only once on a monument antedating the Eighteenth Dynasty, and even there it appears in the hands of a Bedouin bringing tribute. As the lyre is also frequently figured on Assyrian sculp-

tures, Ankermann ascribes its invention, or at least its introduction into Africa, to Semitic tribes.¹

Turkana. The Turkana of the western shore of Lake Rudolf are represented by a single, but highly interesting new specimen,— a headdress of felted human hair adorned with cowrie shells and glass beads and furnished with two small leather holders for the insertion of ostrich plumes (Plate VI). The body of this headgear consists of felted human hair.² The use of felted hair for this purpose has been recorded among the Latuka,³ living to the west of the Turkana, but the shape of their helmets seems to differ from that of the object figured.

West Africa. The Fan are represented by two specimens, a knife of the characteristically spurred type (Fig. 35c) and a crossbow. The latter derives interest from Balfour's recent discussion of the distribution and origin of this curious weapon.⁴ Its use seems to be restricted to the Fan, Mpongwe, and their immediate neighbors. The accepted theory is that the West African crossbow is a degenerate descendant of the more elaborate appliance once used in Europe. Balfour calls attention to the fact that in a Norwegian village the whalers still employ a crossbow differing completely from all other European crossbows known, but precisely similar to that of the Gaboon area in its release mechanism and presumably going back to the same prototype.

A small series of Bali pipe-bowls has been added to those already in the Demuth collection. The Bali are occupants of the grassy districts of Cameroon, and are both linguistically and culturally intermediary between the Bantu and the Sudan Negroes. Their highly characteristic pipe-bowls have been briefly referred to by Professor von Luschan.⁵ According to his description, the bowls are generally of very soft, ill-burnt, gray or grayish-brown clay, the surface is usually colored black or brick-red, and in all cases there is a glossy varnish. The black specimens are frequently subjected to a final rubbing with grease or a fine powder so as to redden all the cavities. In the large Berlin collection, von Luschan found sporadic pieces without any embellishment, a considerable number bearing geometrical decoration, and a majority of bowls decorated with human heads or figures, frequently topped with a fantastic headdress suggestive of basket-work or simian heads. Each of the pipes recently acquired by the Museum consists of two bowls forming with one exception, the smallest possible acute angle

¹ "Die afrikanischen Musikinstrumente" *Ethnologisches Notizblatt*, Band III, Heft 1, p. 120.

² Johnston, *The Uganda Protectorate*, p. 846.

³ Stuhlmann, *Mit Emin Pascha ins Herz von Afrika*, p. 777.

⁴ The Origin of West African Crossbows (Reprinted from the *Journal of the African Society*, 1909).

⁵ "Über die Pfeifen der Bali," *Ethnologisches Notizblatt*, Heft 1, Berlin 1894, pp. 32-34.

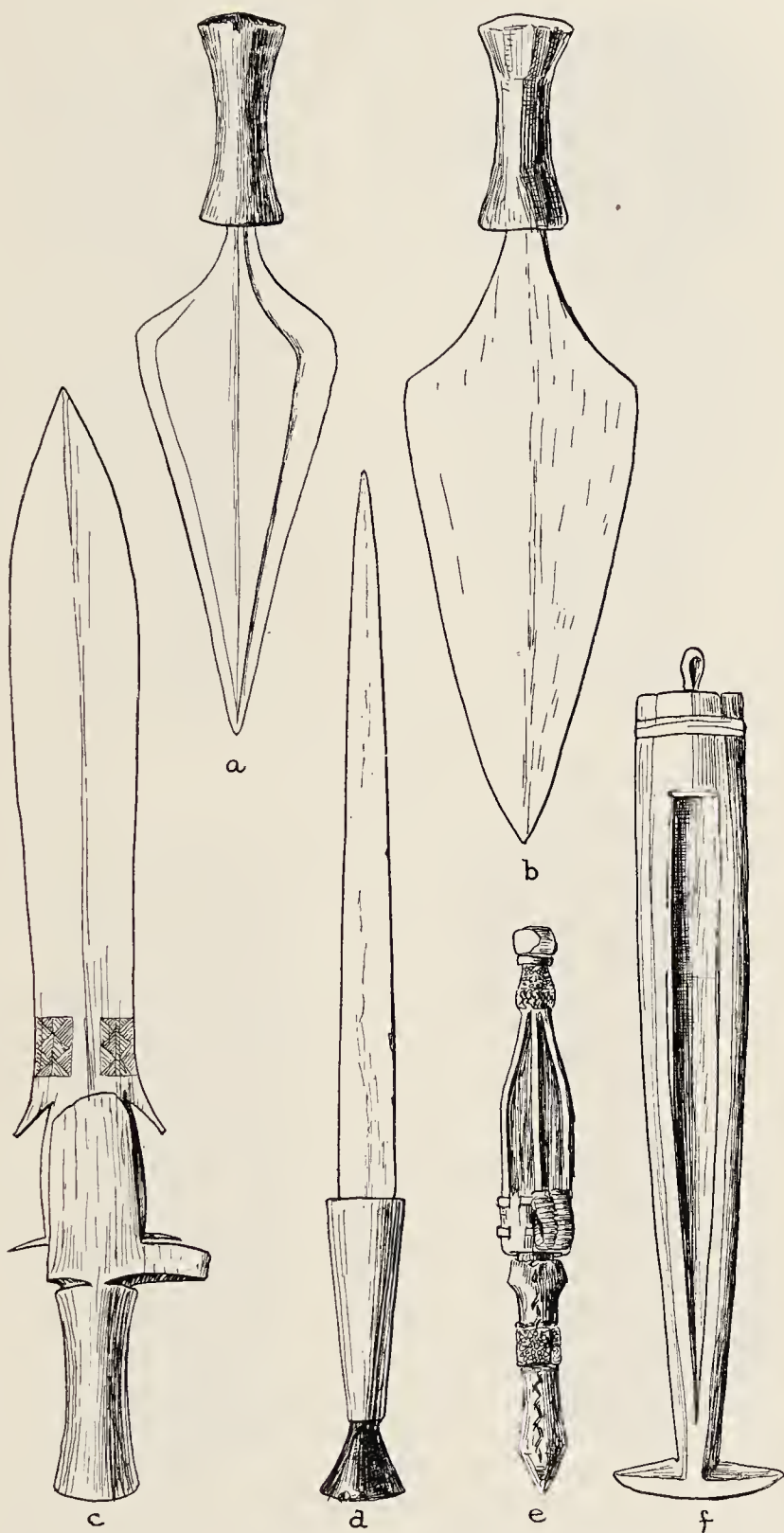


Fig. 35 *a* (90.0-5447), *b* (90.0-5445), *c* (90.0-5485), *d* (90.0-5427), *e* (90.0-5500), *f* (90.0-5427). African Knives and Sheaths. Length of *a*, 29 cm.

with each other. The aberrant form (Fig. 36 d) differs in having the component funnels diverging at an angle of about 30 degrees, the intervening space being bridged by a small irregular arch; as there is no perforation for the insertion of a stem, the specimen must be considered ornamental.

In point of decoration, two red pipes are of purely geometric, partly reticular character. One of these shows small conical bosses standing out from the network with the oblique ridges connecting them. The second specimen of this type has the larger of the funnels decorated with vertical rows of facets alternating with grooves. A third red pipe (Fig. 36a) is likewise decorated with the network pattern on the smaller bowl, while on the larger there is a human bust with bulging eyes, a straight nose, excessively large mouth, and the upper arms, which dwindle downwards from the shoulder to the elbow, at right angles to the forearms. The features are accentuated by black coloring. Above the forehead there is a central facet pattern of the type described, flanked by horizontal rows of blackish, irregular surfaces in low relief, partly suggestive of a zigzag pattern. The three remaining pipes are black. In Fig. 36 b there is shown a seated human figure with tremendously wide chest, short legs and forearms bent at right angles to the long, disproportionately slender upper arms. The head, towering but little above the shoulders, is sunk below the middle of the chest. Below the eyes, which are heavily framed with circular rims, the face expands enormously, then it tapers in triangle fashion to the chin, which is supported by the left hand. The lips are full, but do not form an excessively wide mouth. The flattened nose is accentuated only in the wings. From the forehead there crop out diminutive ears, and the head is topped by a roughly circular ornament decorated with horizontal zigzag lines in relief. Two similar decorative surfaces appear on another pipe (Fig. 36 d) in association with correlated, symmetrically disposed animal heads. The last piece (Fig. 36 c) is somewhat similar to the bowl illustrated in Fig. 36 b, but presents some interesting points of departure. The headdress, while similar in decoration, is of trapezoidal shape, and is flanked by large erect ears. The face is distorted into a ludicrous grimace, and instead of a complete representation of the lower extremities there is merely a suggestion of the feet.

Another Bali specimen of some interest is a dance mask representing a buffalo head (Fig. 37). The Bali use representations of both human and animal heads for masks, but the latter are of superior workmanship. The masks are worn at dances, feasts, and funerals. Possibly they are also connected with the chiefs' secret society which is reported to exist among the Bali.¹ According to Plehn, the Bajong living north of the Bali have an

¹ Frobenius, *Die Masken und Geheimbünde Afrikas* (Halle, 1898), pp. 82-83.



Fig. 36 *a* (90.0-5494), *b* (90.0-5493), *c* (90.0-5492), *d* (90.0-5489). Bali Pipes.
Length of *a*, 14 cm.

organization exclusively composed of slaves, whose badge is a horned antelope head worn by all members on festive occasions.¹

A ceremonial paddle catalogued as coming from Sierra Leone (Fig. 39 c) resembles in a striking manner the ornamented paddles of Benin. However, the handle is in the center, connecting two symmetrically carved blades decorated with openwork. A leather hunting pouch from Atakpame, Togo, is shown in Fig. 38; the pocket is covered with a fringed flap decorated with the "eye" ornament and other designs. From the same locality comes a small sheathed knife (Fig. 35 e). The blade expands slightly from the handle outward, but abruptly begins to taper to a fine point near the tip. The leather sheath, crudely sewed on one side, shows on the other a central ridge and a basket-work suspension loop.

Southwest Africa. An appreciable number of specimens have been received from German Southwest Africa. These include several Ovambo baskets and a variety of objects from the Herero, both of which tribes had hitherto been very inadequately represented in the Museum. The collection comprises two of the tortoise-shell receptacles for the cosmetic powder used by the Hottentot and Herero; knobbed sticks; bows; and ornaments of iron beads and strung ostrich egg-shell discs. Three sheathed knives (Fig. 35 d, f) are of special interest. The sheath terminates in a crescentic expansion, which, as often happens in African specimens, has nothing corresponding to it in the blade; and on one side there is an elongated triangular opening in the sheath exposing the iron of the knife.

Starr Collection. The extensive collection of Congo material made by Professor Frederick Starr has been secured by the Museum, and will be exhaustively treated by the collector himself. The localities principally

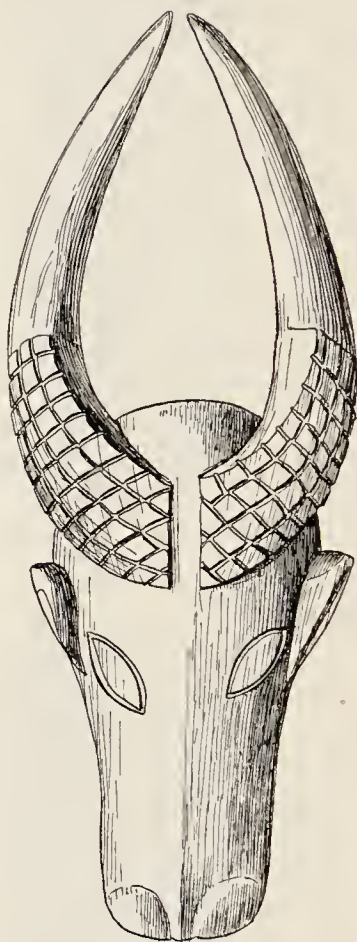


Fig. 37 (90.0-5488). Bali Mask. Length, 62 cm.

¹ *Zeitschrift für Ethnologie*, 1904, p. 715.

represented are the Stanley Pool, Equatorial, Bangala and Kasai Districts, and the Eastern Province. The Kasai material is particularly noteworthy. Professor Starr has collected not only from the principal Bantu peoples, such as the Bakuba, Baluba, Bampende, Baschilele and Zappozap, but also from the pygmy Batua residing among them, whose inferior cultural position renders them especially interesting from a comparative point of view. An imposing array of Kasai masks, fetich bundles, and fetiches — the latter including fetich post figures — forms one of the distinctive features of the collection. The same district is represented by a large number of drums, many of which are decorated with interesting geometrical patterns and life

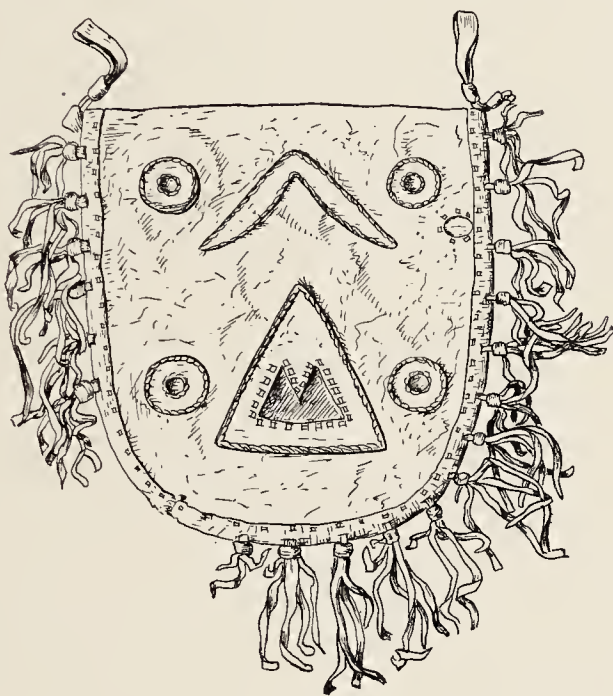


Fig. 38 (90.0-5501). Togo Pouch. Height, 23 cm.

forms. There is an abundance of woodwork that will aid in the study of intertribal borrowings of shapes and decorative motives. It is especially fortunate, however, that Professor Starr has brought together not only the more spectacular forms of ceremonial and artistic objects, but also articles of everyday use that permit an insight into the daily life of the Congolese. Thus, the more pretentious specimens from the Kasai are accompanied by firesticks, neckrests, tools, ordinary carrying baskets, undecorated gourds, plain musical bows, lumps of native salt. Games, which were almost completely lacking in the older Museum collections, are well represented by specimens from the Stanley Pool, Kasai, and Equatorial Districts.

"Fetiches" include not only the elaborately carved figures usually classed under this term, but also numerous unobtrusive objects serving as charms, or otherwise regarded by natives with religious regard. Industrial activities are illustrated by bellows, unfinished specimens of basketry and mattings, looms, and potter's implements. Together with the material previously acquired by the Museum, the Starr collection will thus make it possible to present a full and systematic exhibition representing the various phases of native life within the principal culture-arcas of Congolese territory.

Miscellaneous Objects. Among the specimens acquired during the past year there is a large falcate sabre catalogued as coming from Urundi, but quite similar to the typical Azande scimitar which has been figured in last years "Notes."¹ A sickle-shaped knife from the same locality used in cutting off banana clusters recalls the form typical of Ruanda, just north of Urundi. There are some Manyema knives (Fig. 35 a, b) and a Manyema battle-ax with stemmed crescent blade, the stem being inserted through a perforation in the shaft and secured by hooking. Finally, there may be mentioned a lizard skin spear-holder from Abyssinia and a hat-shaped shield of rhinoceros hide presumably of Somali origin.

SOUTH SEA ISLANDS.

In addition to the larger collections dealt with below, the Museum was presented with a basket from an unspecified locality in the South Pacific, a Hawaiian feather cape, and a shell breastplate from New Mecklenburg.

Waters Collection. This collection contains about two thousand specimens from the islands of the Pacific. There is a large assortment of weapons and paddles from the Solomon Islands, but the distinctive feature is the wealth of Fijian material. There are numerous knobbed throwing-sticks and many varieties of clubs, some obviously fashioned in imitation of guns, while others represent the older forms, such as the well-known "pine-apple" type. The instruments employed in the manufacture of tapa, the stencils used for the decoration of the bark cloth, and specimens of the finished product, are all amply represented. The recurrence in Fiji of the decorative motive described by Krämer as the "whirligig" pattern of Samoa (Plate VII) merits consideration. A *bure* model (Plate VIII) is of special value. The *bure* was a temple, council-chamber, and guest-house. It was erected on a platform or mound rendered accessible by a notched plank. From this eminence it rose to the height of about thirty feet. Not only were the

¹ *Anthropological Papers*, Vol. II, p. 348, Fig. 17 j.

rafters and posts fastened together by means of sinnet, but this material was also used so largely for decorative purposes that from a distance the entire *bure* seemed to be built of braided cordage. Before lowering the corner posts into their holes, the Fijians offered human sacrifices to propitiate the deity of the temple; sometimes men were placed standing in each post hole and buried alive by the side of the post. The setting up of the first pair of rafters was celebrated with a cannibal feast, and a similar celebration took place at the completion of the building.

New Zealand. A carved canoe prow and a model of a *pataka* have been added to the Maori collection of the Museum. The *pataka*, next in importance to the large public houses of the Maori from the standpoint of artistic decoration, were large food stores, similar in construction to the council-chambers, but raised several feet above the ground on strong piles cut in such a way as to keep off rats. A further point of difference was the confinement of the carving to the outside of the building.¹ The dominant motive on the carved slabs decorating the model in the Museum is the familiar human figure with protruding tongue, curved arms, and three-fingered hands. There is also a carving of a male and a female figure clasped in a mutual embrace which Maori visitors interpreted as nose-rubbing; the sexes are distinguished by the character of the facial tattooing. The *pataka* differs from either of the storehouses reproduced by Hamilton in its doorway, which is not rectangular, but arched. A series of small human figures with the protruding tongues twisted towards one side form the doorway border.

Schroeder Collection. In the course of the year the Museum purchased a collection of South Sea material made by Professor Eugene Schroeder. It includes a "war-sign" of the Admiralty Islanders consisting of a block of wood carved into a human head and topped by erect feathers, which are said to have been waved in defiance at the enemy. The majority of the specimens come from Micronesia and consist of articles of personal decoration. The Marshall Islands are represented by women's mats and men's grass aprons, shell chains, and some household articles; the Gilbert Islands, by a cuirass with head-guard, a vest, and a combination armor suit,—all of cocoanut fibre. There is an ax of Tridacna shell from the Marshall Islands. On these and other atolls of the same region, lack of other materials forced the natives to use blades of Tridacna and other shells. Finsch, however, notes the remarkable fact that even in the higher islands of Micronesia, where suitable basalt stone abounds, the inhabitants persist in manufacturing shell blades, which are often of great weight and clumsiness.² The use

¹ Tregear, *The Maori Race*, pp. 281-282. Hamilton, *Maori Art*, Plates XIV-XVI.

² Finsch, *Ethnologische Erfahrungen und Belegstücke aus der Südsee*, pp. 7, 382.

of this material under such conditions is comparable with the conservatism of the Eskimo in adhering to an old form of vessel even in localities where suitable material is absent. Owing to the former paucity of specimens from the Caroline Islands, the objects from Truk (Ruk) and Mortlock are

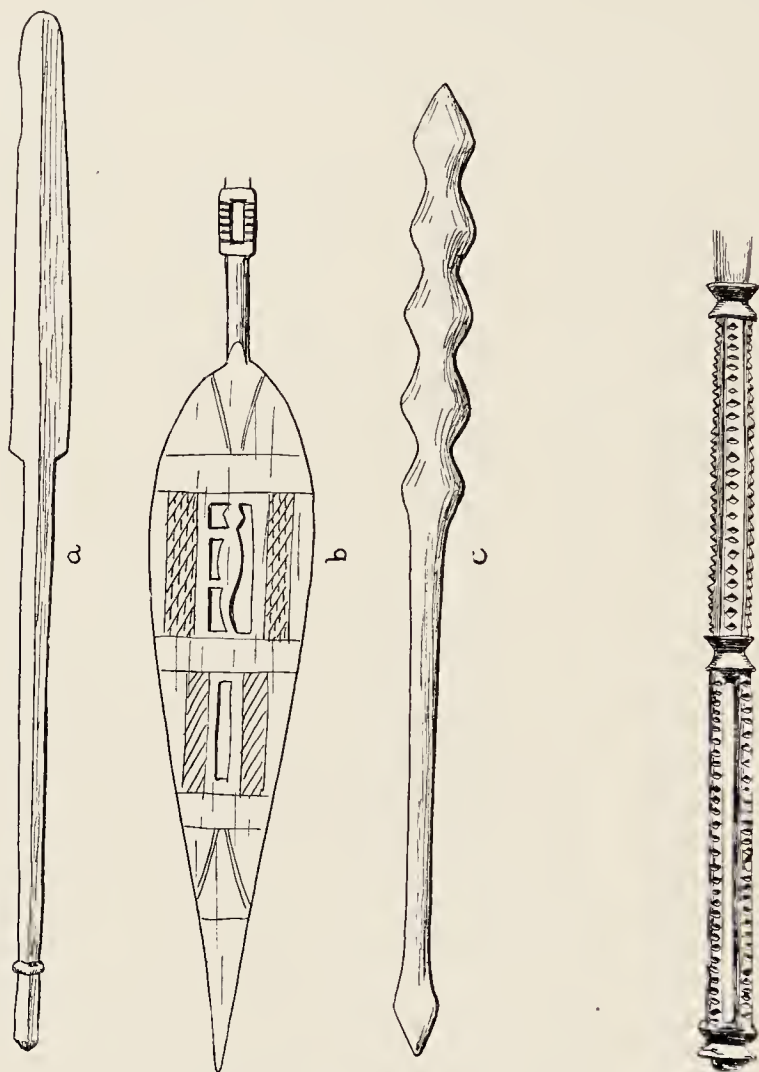


Fig. 39.

Fig. 39 *a* (80.0-2951), *b* (80.0-2952), *c* (90.0-5505). Clubs from Truk. Length of *a*, 96 cm.

Fig. 40.

Fig. 40 (80.0-2953). Top of Truk Dancer's Cane. Length of cane, 89 cm.

of special value to the Museum. Two plain clubs of very hard wood from Truk are shown in Fig. 39 *a*, *b*. The same locality is given for a head-dancer's cane of somewhat more elaborate make (Fig. 40). From a slightly swollen conical butt there rises for more than half of the entire length a

plain cylindrical section linked by a small hourglass-shaped division with the upper moiety. This consists of two sections, the lower of which is divided by four fairly deep furrows into notched columns and is connected with the upper section by another hourglass carving. The upper division consists of two notched flattened columns separated by an open space and joined at the top by a crested hourglass. No data were supplied as to the precise use

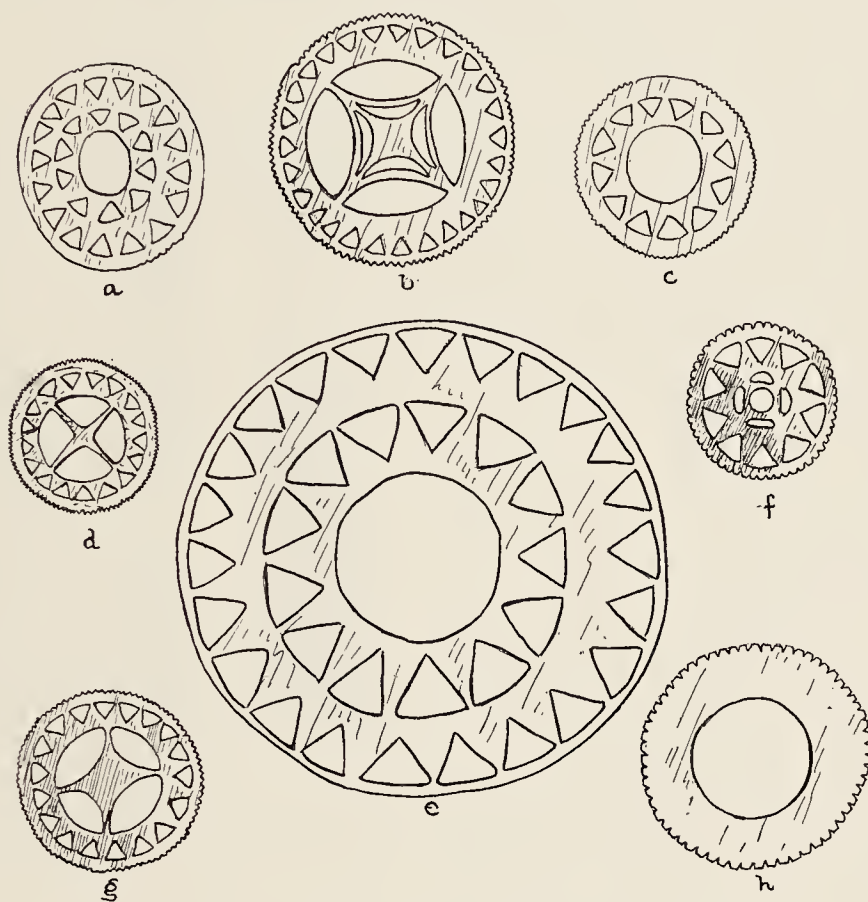


Fig. 41 (80.0-2924). Discs of Micronesian Breast Ornament.

of the cane, but possibly Kubary's oral communications on Truk dances apply to sticks of this type. According to this authority, the native dancers face one another, ranged in opposite rows. Each performer firmly grasps the center of his staff with both hands, and strikes his partner's staff alternately with the tip and butt of his own.¹

The extreme fondness of the Micronesians for shell and cocoanut shell

¹ *Ibid.*, p. 310.

decoration is well illustrated in Schroeder's collection. Perhaps most interesting of all the objects used for personal ornamentation is an elaborate men's girdle from Truk. In general workmanship it does not differ materially from the type described and figured by Finsch.¹ A large number of discoidal cocoanut-shell beads strung on twenty strings constitute the body of the girdle, which is bounded at either end by a vertical strip of wood perforated for the reception of the cords. Parallel to these terminal strips there run at equal distances from each other three rows of similar bars dividing the entire length of the beaded portion into four sections. The two strips constituting each pair are separated by two vertical rows of light-brown beads. Each of the end bars is followed by one line of beads perpendicular to the strings, which are then united into a closely plaited triangle terminating in a long braid. In a men's bracelet from the same island there is a similar arrangement of thin cocoanut shell discs (not beads) mixed with *Spondylus* (?) discs and partitioned by means of single bars.

An interesting specimen consists of about one hundred and fifty large cocoanut shell rings united to form a male dancer's necklace. Fine native thread is used to join each ring to its neighbors and to an inside cord completely hidden by the black chain, which rather resembles a serpent.²

On the islands of Mortlock and Truk single earrings are not found. A man's ear-ornament from Mortlock consists of a long chain of larger and smaller cocoanut rings with additional pendants of shell discs and perforated pieces of turtle shell. Some of the rings bear a simple ornamentation of incised lines. A chief's neck and breast ornament from Poloat is similar in general make-up, but the place of some of the cocoanut rings is taken by corresponding rings of turtle shell and by openwork discs of the same material, some of which are represented in Fig. 41. Some of these discs consist of a central

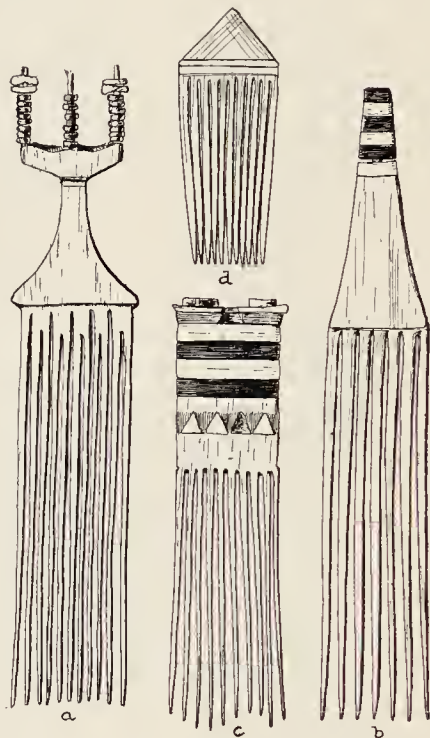


Fig. 42 a (80.0-2941), b (80.0-2942), c (80.0-2940), d (80.0-2943). Micronesian Combs. Length of a, 29 cm.

¹ *Ibid.*, p. 380, Taf. VIII.

² Cf. *ibid.*, p. 375.

star with a circular border of corresponding tines; others have a serrate rim and a curved quadrangle in the center; in one case a cross in the center gives the disc a wheel-like appearance.

Hair ornaments are also common. A hair pin consisting of a shell pivoted on a pointed stick differs from one figured by Finsch¹ only in the absence of disc-chain pendants and the convexity of the shell. The type of comb consisting of a number of rods plaited together is less common in Truk, most of the combs being carved out of a single piece of wood. Fig. 42 c shows a men's comb, probably from Truk, with alternating slabs of wood and shell impaled above the comb proper. At the top there is a bobbin-shaped piece of mother-of-pearl with a square shell button in each wing. An inlay of four triangles of mother-of-pearl alternates with corresponding triangles of blackened wood. Another comb shows the fondness of the Micronesian for shell and cocoanut disc ornamentation; the top of the comb is hung with long chains of discs, and there are large rings of white shell and smaller ones of *Spondylus*. Other forms of combs are shown in Fig. 42 a, b, d; the last of these, a woman's comb, is worked entirely in turtle shell.

R. H. L.

PHYSICAL ANTHROPOLOGY.

The somatological material received during 1909 included a number of bones from an Indian ossuary at Lockport, N. Y., and the skull, lower jaw, and other skeletal remains of a Pawnee chief from Platte County, Nebraska. Mr. Robert F. Gilder has again presented the Museum with several fragments of Indian skulls and long bones from Nebraska mounds. The most significant acquisition, however, consists of a small series of Fuegian skulls secured by Mr. Charles W. Furlong during his sojourn in Patagonia. Both the Yahgan and Ona tribes are represented, and there is one Ona skeleton without the skull. Two moulds of Yahgan hands were likewise obtained from Mr. Furlong.

¹ *Ibid.*, p. 367.

INDEX.

- Abyssinia, 324.
 Admiralty Islands, 325.
 Africa, collection from, 315-324.
 Age-societies, 75-99.
 Agi'teita, 35, 97.
Aivilik, 300.
 Alaska, 298.
 Aleutian, 278.
 "All Comrades" Society, 85, 89, 91, 96.
 All Crazy Dogs, 89-90.
 Amulets, 25.
 Amusements, 17-19.
 Antelope-woman, 200.
 Antioquia, Dept. of, 312.
 Arapaho, 18, 76, 77, 79, 80, 82, 84, 85, 89, 90, 91, 96.
 Archaeology, 281.
 Arikara, 78; bands of, 79, 85, 88, 96, 97.
 Arkansas, 277.
 Armlet, 20.
 Arrows, feathered, 286.
 Arrow-shooting game, 18.
 Art, 19-26.
 Asia, collection from, 312-315.
 Assiniboine, The, 1-270.
 Awl-elbow witch, 183-184.
 Ax, 277, 282, 325; grooved, 280.

 Baby-carrier, 277.
 Backrests, 15, 277.
 Bad wife, 210-213.
 Bag, 32, 296.
 Bajong, 320.
 Bali, 318.
 Ball-Girl, 174-176.
 Bandoliers, 293.
 Bands of the Assiniboine, 33-34.
 Baniva Indians, 275, 307, 309.
 Bantu, 323; Kavirondo, 315; negroes, 318.
 Bard, H. E., 313.
 Baskets, canoe, 283; Cherokee, 285; Ojibway, 278; Ovambo, 322; palm leaf, 309.
 Battle-ax, 324.
 Bead embroidery, 19-20.
 Beadwork, 282.
 Bear, 56, 108, 109; wife, 192-193; woman, 179-180.
 Beaver-man, 194-195.
 Bedouin, 317.
 Begging-dances, 30.
 Beliefs, miscellaneous, 55-56.
 Bella Coola, 299.
 Bells, of copper, 277.
 Belts, 293.
 Beni, 311.
 Berdaches, 42.
 Big Dogs, 78.
 Bird-neck bridge, 143, 178.
 Blackfoot, 17, 46, 57, 79, 80, 81, 82, 85, 86, 90, 95, 99, 277.
 Black River Falls, 289.
 Blind dupe, 204-205.
 Blood, 51.
 Blowgun, Cherokee, 286, 287.
 Boas, Prof., 301.
 Bond, Mrs. Sanford, 297.
 Booth, Henry, 281.
 Bow, 28, 286.
 Bowl and dice game, 295.
 Bowl, 277; eating, 281.
 Box, of birchbark, 283.
 Bracelet, 328.
 Brackenridge, 79.
 Brave Dog Society, 95.
 Brave Heart Society, 92.
 Breast ornament, 328.
 Breastplate, 324.
 British Columbia, 298.
 Brown Crane Society, 73.
 Buddha, 314.
 Buffalo, beliefs regarding killing, 51; boy, 189-190; ceremonial chase, 52-55; dance, 73; method of hunting, 10-11; societies connected with, 82; society, 85-86, 91; ward, 187-189; wife, piqued, 195-199.

- Bull-boats, 15.
 Burden strap, 280.
Bure, model of, 324-325.
 Burial of the dead, 41.
 Burials, surface, 300.
 Burr woman, 180.

 Cache, 277.
 Cameroon, 318.
 Canadian Stoney, 8.
 Cannibal, trickster as, 132; witch, 143.
 Cane, head-dancer's, 326.
 Caroline Islands, specimens from, 326.
 Carving, on *pataka*, 325.
 Cassava, 308.
 Cat's cradle, 19, 296.
 Cattaraugus Reservation, 278.
Caxiri, 308.
 Central Algonkin, 296.
 Ceremonial organization, 56-75.
 Ceremonies, false face, 278; sweating, 52; two most important, 58.
 Charms, 46-47.
 Cherokee, 275; collection from, 284-289.
 Cheyenne, 76, 77, 78, 81, 85, 87, 88, 89, 91, 95.
 Chesterfield Inlet, 299.
 Chief, authority of, 35.
 Chilcotin, 278.
 Chilkat Indians, 298.
 Chipewyan, 5.
 Circle-dance, 30.
 Clark, 79, 96.
 Clubs, 324, 326; of antler, 278.
 Color symbolism, 26.
 Combs, Micronesian, 329; of wood, 286, 304.
 Comer, Captain George, 299.
 Comrades' pranks, 184-186.
 Congo, material from, 322.
 Cooking, method of, 12.
 Costume, Cherokee, 284; crazy dance, 71; "dirty-dance," 72; fool-dance, 63; grass-dance, 67; Kavirondo, 315; warrior's, 278.
 Counting coup, 30, 31.
 Coyote, 113.
 Cradle-board, 282.
 Crane, 201-202.
 Crazy-dance, 71; society, 90, 96.
 Crazy Dog Society, 92.
 Cree, 7, 15, 17, 42, 44, 57, 99, 100, 277, 296.
 Crime, punishment of, 36.
 Crossbow, 318.
 Crow, 42, 51, 71, 78, 79, 81, 85, 87, 90, 91, 92, 95, 99.
 Cup-and-ball game, 18-19, 295.
 Curing of illness, 43-46.
 Curtis, 78, 92.
 Cushing, 287.
 Customs, miscellaneous, 55-56; in tribal hunting, 36; war, 31.

 Dakota, 7, 8, 30, 31, 33, 35, 39, 42, 78, 92, 95, 97, 99.
 "Damp Place People," 300.
 Dances, 30, 56-75, 85.
 Day-year visitors, 99, 123-124.
 Deformed transformed, 135.
 Death, 41-42; ceremonies connected with, 50, 300; origin of, 104.
 Decorations, on clubs, 278; on a drum, 67; on Eskimo specimens, 301; on fish spears, 305; on leggings, 292; on masks, 66; on moccasins, 20, 25; on parfleche, 23, 25; on pipes, 320; on pottery, 309; on shields, 31; on shirts; 293.
 Decorative art, 19-26.
 Delaware, 287.
 Deluge, 100, 101, 110.
 Deserted children, 142-145.
 Designs, 20; interpretation of, 25; on a drum, 27; on pattern-boards, 299.
 De Smet, 36, 38, 41, 50, 55, 56, 61.
 Dice game, 287.
 Dipper, 178.
 Dirty-dance, 72-73.
 Discovery of women, 105, 106-107.
 Diver, 173.
 Division of villages among Stoney, 33.
 Dog-dance, 81.
 Dog Society, 87.
 Doll, medicine, 293.
Dorje, 315.

- Dorsey, J. O., 33, 35.
 Dress, 15-17, 290-293.
 Drum, 26, 67, 323.
 Drumsticks, 67.
 Duck-dance, 74.
 Dwellings, 14, 284, 289, 299, 307;
 menstrual, 39.
 Eagle-dance, 286.
 Ear-ornament, 328.
 Earrings, 290, 328.
 Earth-divers, 99, 100, 101.
 Earthen pots, 13; vessels, 12.
 Eastern Cree, 290.
 Eastern Woodlands, 278, 287.
 Emmons, Lieut., 278.
 Eskimo, 275, 326; Hudson Bay, 299-
 307.
 Ethnology, 7-75.
 Exchanged moccasins, 154.
 Exogamous clans, 34-35.
 Eye-juggler, 117, 118.
 Facial painting, 17.
 Faeces as suitor, 113, 162-164.
 False bridegrooms, 148-150; comrade,
 205-206.
 "False faces," 278.
 Fans, 17.
Farinha, 308, 309.
 Fatherhood test, 136.
 Feather cape, Hawaiian, 324.
 Fetiches, 323, 324.
 Fiji, 275, 324.
 Fire-signals, 33.
 Flayer, disguised, 147.
 Flute, 26.
 Fly-dance, 82; society, 90.
 Food, 12, 308.
 Fool-dance, 62-70.
 Foolish Dog Society, 91.
 Four-stick dice game, 19.
 Fox, 102, 111, 115.
 Frog, 101, 105, 108.
 Furlong, Charles W., 309, 329.
 Gambling, 283; contest, 218-223.
 Games, 17-19; 293-296, 304, 323.
 Giants, 164-166.
 Gibson, Rev. W. H., 299.
 Gilbert Islands, 325.
 Gilder, Robert F., 329.
 Girdle, 277, 328.
 Grass-dance, 25, 66-70.
 Grizzly Society, 86.
 Grizzly's ward, 190.
 Gros Ventre, 52, 79, 80, 81, 82, 89, 90,
 96, 97, 297.
 Guessing-game, 18.
 Hair, method of wearing, 290; orna-
 ment, 303-304, 329.
 Hall, Edward Hagaman, 277.
 Hammerstone, 286.
 Han Dynasty, 314.
 Hand-drums, 72; game, 17.
 Harrington, M. R., 296.
 Hat, of cedar-bark, 298.
 Headdress, 57, 278, 316, 318.
 Headgear, 15.
 Henry, Alexander, 26, 33, 38, 40, 41, 56.
 Herero, 322.
 Heyoka Society, 95.
 Hidatsa, 78, 81, 88, 96, 97, 277.
 History, 7-10.
 Hoha, or Hohe, 7.
 Hoodwinked dancers, 99, 111.
 Hoof-rattle Society, 87.
 Hoop-game, 18.
 Hôpa'-maksa, 7.
 Horses, creation of, 101.
 Horse-dance, 57.
 Horse Society, 32.
 Hot-dance, 88.
 Hottentot, 322.
 Human sacrifices, 325.
 Hunting, 10-12; implements for, 282-
 283.
 Ibilaos, 313.
 Identification of game, 11.
 Idos, 278.
Iglulik, 300.
 Individual revelations, 47.
 Inheritance, of band names, 34; of
 medicine roots, 43; of property, 42.
 Illinois, 7.

- Industries, 12-14.
 In^hktō^a'mⁱ, see Trickster.
 In^hktu'mni, see Trickster.
 Inverted warriors, 91, 95.
 Iroquois, 277, 287; material from, 278-289.
- Jalapa, 277.
- Kasai, 275, 323.
 Kasū', 295.
 Kavirondo, material from, 315.
 Kayak, model of, 278.
 Keating, 46, 93.
 Kettle, of birchbark, 282.
 Kettle, Delos, 278.
 Key Marco, 287.
 Kinnepetu, 300.
 Kiowa, 78, 81, 85, 87, 91, 97.
 Kit-fox Society, 84.
 Klickitat, basket from, 278.
 Kluekwan, 298.
 Kickapoo, 296.
 Knives, 318, 322, 324.
 Koch-Grünberg, Dr. Theodor, 307.
 Kootenay, 8.
 Kroeber, Professor, 17, 20, 38, 75, 76, 79, 80, 89, 90.
- Lacrosse, 293.
 Language, 8.
 Latuka, 318.
 Lake Rudolf, 318; Victoria Nyanza, 315.
 Lecherous father, 125; sister, 160-162.
 Leggings, 15, 17, 292.
 Leg-sharpener, 118.
 Lesbian love, 223.
 Lewis and Clark, 92, 297.
 Linguistic notes, 9, 10.
 Lodge-Boy and Thrown-Away, 168-169.
 Lodges, erection of, 14-15.
 Lodge, sun-dance, 58.
 Loon, 203.
 Looking-glasses, 17.
 Love charms, 46-47.
 Lover's tests, 166-167.
 Lumholtz, Dr. Carl, 277.
 Lyons Inlet, 303.
 Lyre, 317.
- Madre de Dios, 311.
 Magic flight, 178; mule, 159-160; springs, 187.
 Magical conception, 136.
 Mandan, 41, 78, 81, 88, 91, 96; dance, 78.
 Manhattan Island, 277.
 Manioc, 308.
 Maori, 325.
 Marichchadde, Ceylon, 312.
 Marriage, 39-41.
 Marshall Islands, 325.
 Masks, 65-66, 86; Bali, 320; Cherokee, 286, 287, 288; Chinese, 315; Kasai, 323; witch, 278.
 Material culture, 10-17.
 Maximilian, 28, 41, 50, 76, 78, 79, 80, 82, 84, 85, 88, 89, 96, 97.
 Mayo Indians, 277.
 Medicines, 43, 293.
 Medicine, dance, 62; doll, 293; lodge, 60, 61; pipe, 52; pole, 11.
 Meeting in a cave, 218.
 Melville Peninsula, 299.
 Men, creation of, 101.
 Menstruation, 39.
 Mescal religion, 289.
 Metate, 284.
 Mexico, 297.
 Mice's dance, 116, 117.
 Micronesia, 325.
 Midéwin, 289.
 Military organization, 90, 93.
 Mink, 110.
 Miscellaneous beliefs and customs, 55-56; tales, 134-328.
 Mitchell, Mason, 313.
 Moccasins, 17, 286, 290-291; decoration on, 20-23.
 Moccasin-game, 18.
 Molocca, 307.
 Mooney, 88, 89, 286.
 Morning Star, 176.
 Mortlock, 326.
 Mosquito Society, 82.
 Mount Elgon, 315.
 Mourning Customs, 42.
 Mouthpiece, 303.
 Musehenheim, Wm. C., 277.
 Music, 26.

- Musical instruments, 286, 317.
 Muskogean, 287.
 Muskrat, 101.
 Mythology, 99, 239.

 Nakō'ta, 7.
 Names, 38-39; inheritance of, 34.
 Nanticoke, 287.
 Natal observances, 38.
 Navel-ornament, 38.
 Necklaces, 17, 328; bear-claw, 278.
 Needle, 303.
 Negrito, collection from, 313.
Netchillik, 300.
 New Mecklenburg, 324.
 New York State Museum, 277.
 New Zealand, 325.
 Nicholas, Dr. Francis C., 312.
 No-flight dance, 70, 91.
 No-flight society, 92, 93-95.
 Nootka, 298.
 North America, collection from, 277-307.
 Nose ornaments, 312.
Nuglutang, 304.
 Number of Assiniboine, 8.
 Nuptial taboos, 120-121, 123-124.

 Offerings, during sun-dance, 59, 61.
 Ogalalla Sioux, 86, 92, 277.
 Ojibway, 277, 278, 286, 287, 296; Northern, 290.
 Oklahoma, 297.
 Oldtown Island, 282.
 Omaha, 76, 77, 78, 86, 87, 88, 90, 92, 93, 95, 97, 99.
 Ona, 311, 329.
 Onondaga, 278.
 Origin of Assiniboine, 7-10.
 Ornaments, of silver, 287.
 Orphan children, 139-142.
 Osage, 97, 99.
 Otter, 201-202.

 Paddles, 298, 311; ceremonial, 322.
 Padmapani (Sanskrit Avalokiteskvara), 314.
 Painting, after death, 41; on the body, 67; on shields, 31.

 Parfleche, 23.
 Patagonia, collection from, 309-311, 329.
Pataka, 325.
 Pattern-boards, 298.
 Pawnee, 77, 87, 97, 329; Saru, 95.
 Penobscot, collection from, 282-284.
 "People-of-many-Houses," 300.
 Personal decoration, 15-17.
 Philippines, collection from, 313.
 Physical anthropology, 329.
 Piegan, 82, 89, 96, 297.
 Pipe, 13, 53; bowls, 318; medicine, 52; sacred, 51; sun-dance, 59.
 Points of bone, 301.
 Plains Indians, 51, 277.
 Poggamoggan, 28.
 Poles, on lodges, 15; on sweat lodges, 52.
 Polygamy, 41.
 Ponka, 78.
 Potiphar, 150-154.
 Potawatomi, 7.
 Potsherds, 277, 317.
 Pottery, 277, 285, 309.
 Pouch, 322.
 Prairie chicken dance, 56-57.
 Prayer, formula, 315; scepter, 315; stone, 314; wheels, 315.
 Preparation of skins, 13-14.
 Property mark, on arrow, 11.
 Punishment of crime, 36.

 Quill embroidery, 19-20.
 Quiver, 28.

 Race for food, 111.
 Rattle, 278; gourd, 286; rattlesnake's, 286.
 Receptacles employed, 12.
 Recognition-test, 199.
 Reflection, deceptive, 109-110.
 Regalia used in dancing, 57, 82.
 Relationship, terms of, 36-38.
 Religious life, 42-47; societies, 85-86.
 Repulse Bay, 303.
 Revelations, 47-50.
 Rice culture, 313.
 Riggs, 100.
 Rio Caiarý-Uaupés, 307; Isana, 307; Negro, 307.

- Ritualistic myths, 77.
 Rock captor, 108-109; game, 18.
 Rolling head, 178; rock, 120.
 Roots, wind-causing, 127.
 Rules of the chase, 35-36.
 Rump guardian, 115.

 Sacred pipe, 51.
 Sacrifice to bears, 56.
 Saddle, 277.
 Samoa, 324.
 Santo Antonia, collections from, 311.
 Sauk and Fox, 296.
 Scalp-dance, 30.
 Schmidt, Hermann, 307.
 Schroeder, Prof. Eugene, 325.
 Schurtz, 75, 76, 79, 80, 86, 88, 90.
 Scraper, 303.
 Scratcher, Cherokee, 287.
 Scrolls, from Tibet, 314.
 Seasons, debate on, 101, 104.
 Seneca, 278, 281; Iroquois, 279.
 Serpentine, objects of, 303.
 Seven Stars, 177.
 "Seven" stick game, 18.
 Sewing, implements for, 303.
 Shamanism, 42-47, 293.
 Shamanistic doctoring, 45-47.
 Sham doctor, 147.
 Sharpened-Leg, 184, 185, 186.
 Shell pit, 277.
 Shields, 31, 67; Bontoc, 313; Somali, 324.
 Shirts, 15, 33, 277, 292.
 Shoshone, 17.
 Shushwap, 8.
 Singing, during fool-dance, 64; during sun-dance, 60.
 Siouan folklore, 99.
 Sioux, 7, 19, 20, 25, 39, 57, 67, 78, 91.
Sipos, 307.
 Sitcoⁿ'ski, see Trickster.
 Skeleton, of a dog, 277.
 Skidi Saru, 91.
 Skin dressing, 13-14, 289.
 Skinner, Mr. Alanson, 278.
 Skunk, 128-129, 204.
 Skunk-dance, 57.
 Smith, Mr. De Cost, 278.

 Smith, Harlan I., 277, 298.
 Snake-man, 181-183.
 Snake-paramour, 177.
 Snow-snake, 296.
 Social organization, 33.
 Societies, age, 95-99; collation of names, 83.
 Soldiers, 35, 54-55, 72, 96-97; dance of, 66-70, 82.
 Solomon Islands, 324.
 Solomons, Mr. John I., 312.
 Songs in "dirty dance," 73; ritualistic, 57.
 Son-in-law's tests, 146, 154-157, 158.
 South America, collections from, 307-312.
 Southampton Island, 299.
 South Sea Islands, 324-329.
 Southwest Africa, specimens from, 322.
 Spears, 57, 305; three-pronged, 301.
 Spoons, 12, 277, 286.
 Spuyten Duyvil, 277.
 Squaw-dance, 57, 70.
 Star-husbands, 171-173.
 Star Society, 84, 85.
 Starr, Prof. Frederick, 313, 322.
 Stoney Assiniboine, 5, 8, 17, 20, 24, 25, 26, 30, 33, 42, 46, 50, 56.
 Sub-dialects, 10.
 Sudan Negroes, 318.
 Sunbeams pulled down, 151, 167, 199.
 Sun-dance, 58-62, 77, 92-93.
 Sun-trap, 140.
 Supernatural experiences, 48; power, acquisition of, 48; revelations, 48-49.
 Sweat lodge, 52.
 Symbolism, in color, 26, 67; in interpretations, 25.

 Taboos, 37, 39, 41, 68, 69.
 Tambourine, 24, 26.
 Tapa cloth, 324.
 Tapioca, 308.
 Tattooing, 17, 290.
 Tehuelche, 311.
 Telltale hand-mark, 160.
 Teton, 92, 277; Sioux, 51.

- Texts, Assiniboine, 265-270; Stoney, 263-264; differences in, 9.
 Theft of summer, 101-105.
 Theft of Trickster's food, 108-109, 110.
 Throwing-sticks, 324.
 Thunder, 110, 120, 182; bird, 169-170.
 Tibet, material from, 314.
 Tierra del Fuego, 309.
Tipiti, 308.
 Tomahawk pipe, 297.
 Torturing practices, 61.
 Totem pole, 299; stick, 278.
 Transportation, 15.
 Travois, 15.
 Trial of strength, 211.
 Tribal chase, 10-12; divisions, 34; hunt, 25, 55, 72.
 Trickster's handicap, 115.
 Trickster cycle, 100-134.
 Trickster, as buffalo, 130-131; as disease, 129; flight, 107, 125; pursues bear, 121-122; in woman's garb, 125.
 Tridacna shells, use of, 325.
 Truk (Ruk), 326, dances, 327.
 Tukala dance, 78.
 "Tumplines," 280.
 Turkana, 275, 318.
 Turtle, 112.
 "Two brothers" myth, 100, 145-147.
 Two-Faces, 230.

 Underground journey, 147-150.

 Von Luschan, Professor, 318.

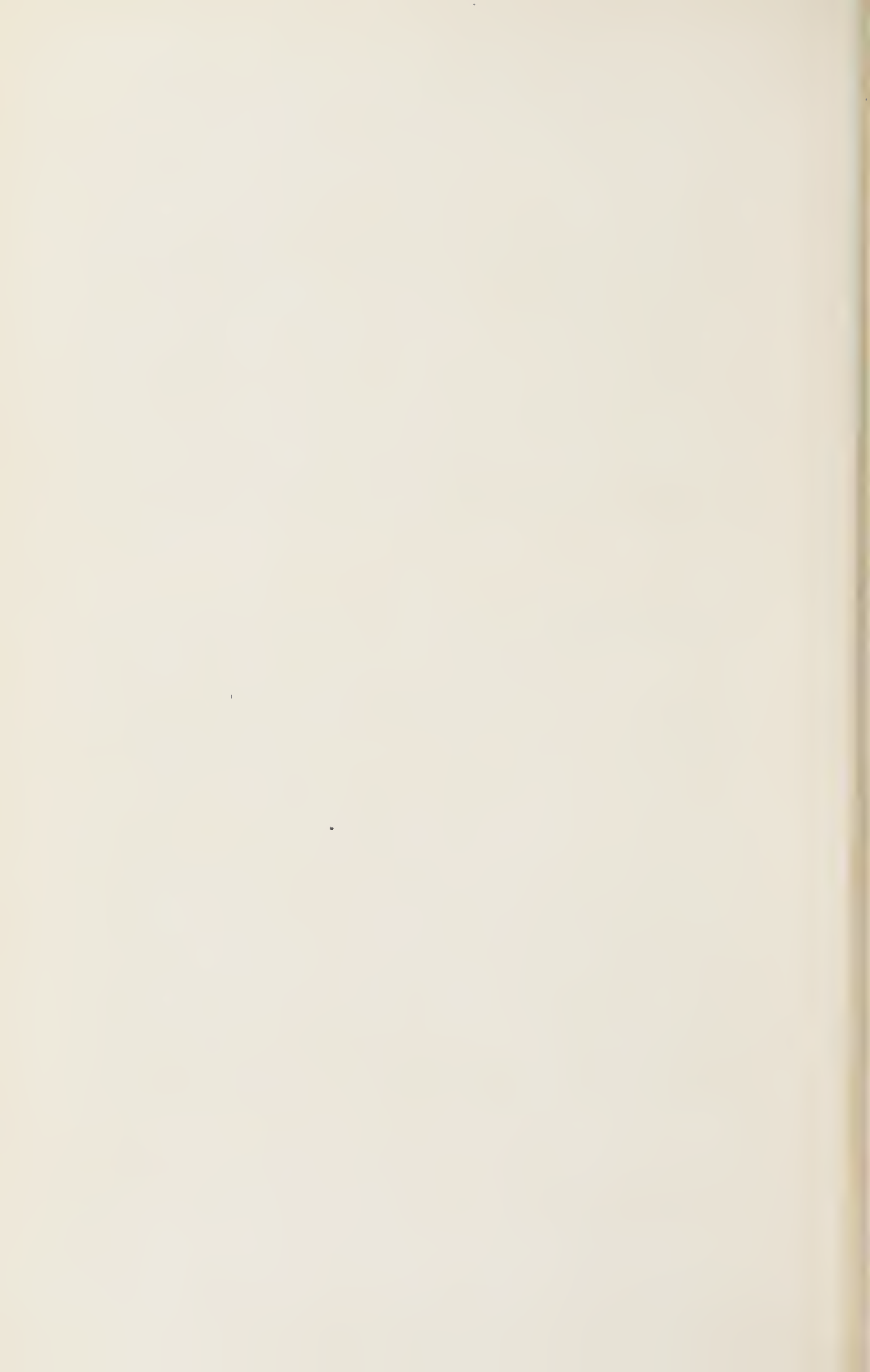
 Walker, Dr. J. R., 277.
 Wana'sabi, 10.
 War, 28-33; club, of antler, 27; charms, 31, 32; dance, 30, 57; shirt, 33, 277; party, formation of, 93-95.
 "War-sign," 325.
 Wata'pabi, 10.
 Wazi-kute, 7.
 Weapons, 28, Kavirondo, 315; West African, 318.
 Weasel's whiteness, origin of, 129.
 Webster, 75.
 Weiss, Louis, 307.
 Welch, W. A., 311.
 West Africa, specimens from, 318.
 Whelp-dance, 74.
 "Whirligig" pattern, 324.
 Wilson, G. L., 277.
 Winnebago, 7, 275, 277, 286, collection from, 289-297.
 Witch, 162, 206, masks, 278.
 Wolf, S. H., 277.
 Wolverine, 121, 172, 203.
 Women's dress, 17; ball-game, 18.
 Wood-carving, 282.
 Wooden-pin game, 18; wooden-plate game, 18.
 Woodwork, 12, 323.
 Wō'tawē, 31, 33, 58.

 Yahgan Indians, 309, 329.
 Yakima, specimens from, 278.
 Yanktonaj, 7, 8, 10.
 Yarumal, 312.
 Young dog secret society, 77.



WINNEBAGO LODGE AND COSTUMES.

(Page 292)

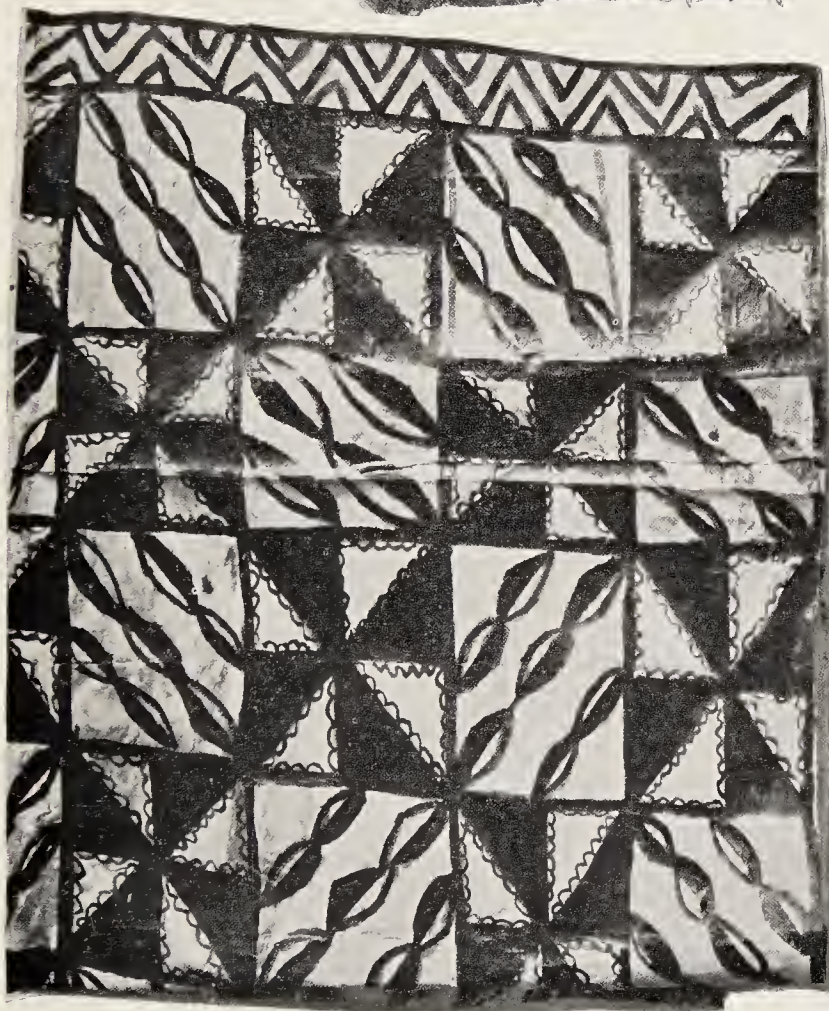




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(Pages 309 and 299)



KAVIRONDO AND TURKANA HEADDRESSES.
(Page 316)



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